MAXIMUMROCKNROLL

NO. 76 SEPTEMBER '89 $2.00

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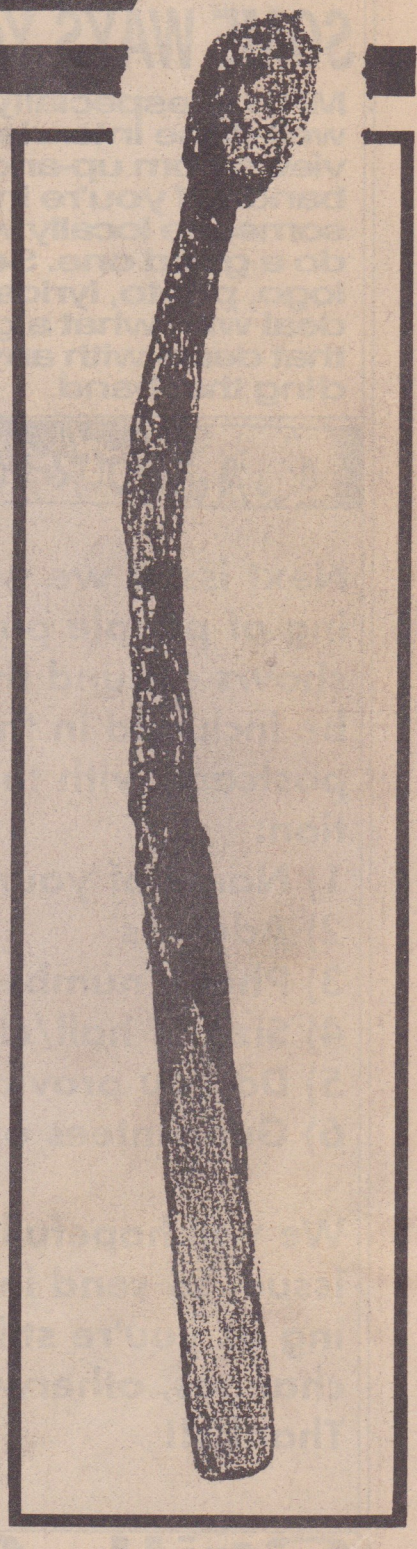

NO MATTER WHAT IDEOLOGY IT REPRESENTS

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4) Size of hall/club available
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DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

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1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.
8) Don't use hyphens (-) at the end of a line.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you. It is not mandatory to send in material typed or on disc, but it does speed things up a lot.

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KZUM Lincoln, NE 89.3FM Thur 11PM
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MAXIMUMROCKNROLL

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COVER: Martin Sprouse

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TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

MARTIN SPROUSE
FUGAZI-Margin Walker-mini LP
DISSENT-Epitome Of Democracy-LP
JAWBREAKER-Busy-45
SCREECHING WEASEL-Punkhouse-EP
GORILLA BISCUITS-Start Today-LP
TRUSTY-A Name To Depend On-EP
BABES IN TOYLAND-Dust Cake Boy-45
SHAMROCK SHAKES-House Of Jep-EP
MOSS ICON-Madhina Luta-45
V/A-CABAL/ANGRY KIDS-split LP
H.D.Q.-Sinking-LP
RHYTHM COLLISION-EP
URGE-Dog's Life-EP
GROOVIE GHOULIES-Appetite,...-LP
CAPITOL PUNISHMENT-Zipyrpantsup-LP

TIM YOHANNAN
BABES IN TOYLAND-Dust Cake Boy-45
BRATS-Junkie-45
FREAKS OF NATURE-Same Difference-EP
INSTED-We'll Make The Difference-EP
LIP CREAM-Lip Cream-LP
MENTAL-1st Dischord-8" flexi
MEOSS-Brain Itches-8"
P-NISSARNA-EP
RHYTHM COLLISON-Pictures On My Wall-EP
SCREECHING WEASEL-Punkhouse-EP
TRUSTY-A Name To Depend On-EP
V/A-Hometown Atrocities-EP
V/A-Kyoto City Hardcore-EP flexi
V/A-Underground Rockers Vol 2-LP
V/A-Wir Sind Alle Schlawiner-EP

CHRIS DODGE
POISON IDEA-live
FEAR OF GOD-Live-LP
V/A-Grind Crusher-LP
SINS OF THE FLESH-LP
SCHIZOID-live
ASSUCK-Born Backwards-TP
CONFRONTATION-TP
CAPITOL PUNISHMENT-Zipyrpantsup-LP
GORILLA BISCUITS-Start Today-LP
VIRULENCE-If This Isn't A Dream...-LP
REDNECKS IN PAIN-Your Greasy Granny-EP
V/A-SCRAPS/DON DON-split EP
MADBALL-Ball Of Destruction-EP
LEFT INSANE-EP
INSTED-We'll Make The Difference-EP

GLASER BROS
POISON IDEA-Darby Crash Rides Again-EP
FUGAZI-Margin Walker-mini LP
PLAID RETINA-Pink Eye-LP
SCREECHING WEASEL-Punkhouse-EP
HARD-ONS-Love Is....-LP
CAPITOL PUNISHMENT-Zipyrpantsup-LP
UNDEAD-Act Your Rage-LP
DAMNED-live
V/A-Free For All-LP
GORILLA BISCUITS-Start Today-LP
HELL'S KITCHEN-LP
NEGAZIONE-Behind The Door-12"
FREAKS OF NATURE-Same Difference-EP
TRUSTY-A Name To Depend On-EP
INSTED-We'll Make The Difference-EP

MIKE LA VELLA
PHANTOM 309-Sinister Alphabet-LP
GOD BULLIES-EP
KILLDOZER-Lugus-45
V/A-TAD/PUSSY GALORE-split 45
VIVIANS-12"
COFFIN BREAK-LP
V/A-Teriyaki Asthma-EP
BIG CHIEF-TP
COWS-LP
FUGAZI-Margin Walker-mini LP
BEASTIE BOYS-Paul's Boutique-LP
STONE BY STONE-I Pass For Human-LP
GROOVY GHOULIES-LP
DANDELION ADVANTAGE-12"
SERIAL KILLERS-live

CHUCK SHERRILL
SCREECHING WEASEL-Punkhouse-EP
RIPCORD-Harvest Hardcore-EP
STENGTE DORER-Hver Dag-LP
TARGET OF DEMAND-Gruss-LP
TRUSTY-A Name To Depend On-LP
V/A-Hometown Atrocities-EP
JAWBREAKER-Busy-45
FUGAZI-Margin Walker-mini LP
DISSENT-Epitome Of Democracy-LP
BABES IN TOYLAND-Dust Cake Boy-45
H.D.Q.-Sinking-LP
PLOT-Game Over, Insert Coin-LP
SHAMROCK SHAKES-House Of Jep-EP
RHYTHM COLLISION-EP
MOSS ICON-Maphina Luta-45

JON VON
RICHIES-Fish License-EP
V/A-Hometown Atrocities-EP
SIGHSTENS GRANNAR-Moderna Tiden-EP
SCREECHING WEASEL-Punkhouse-EP
BABES IN TOYLAND-Dust Cake Boy-45
H.D.Q.-Sinking-LP
YAPS-EP
PLAID RETINA-Pinkeye-LP
TREEHOUSE-Wild Medication-EP
3-D MONSTER-Trash Metal Baby-EP'
LEAVING TRAINS-Transportational D Vices-LP
PENNYWISE-Word From The Wise-EP
SLAUGHTER & THE DOGS-S'house Tapes-LP
V/A-Motor City Madness-LP
JAWBREAKER-Buy-45

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JAWBREAKER-Busy-45
FUGAZI-Margin Walker-mini LP
Hippycore-zine
LEFT INSANE-EP
H.D.Q.-Sinking-LP
TARGET OF DEMAND-Gruss-LP
RIPCORD-Harvest Hardcore-LP
POLITICAL ASYLUM-live
BABES IN TOYLAND-Dust Cake Boy-45
LURKERS-King Of The Mountain-12"
BRAINS OF HUMANS-Game 88-EP
DEATH OF GODS-EP

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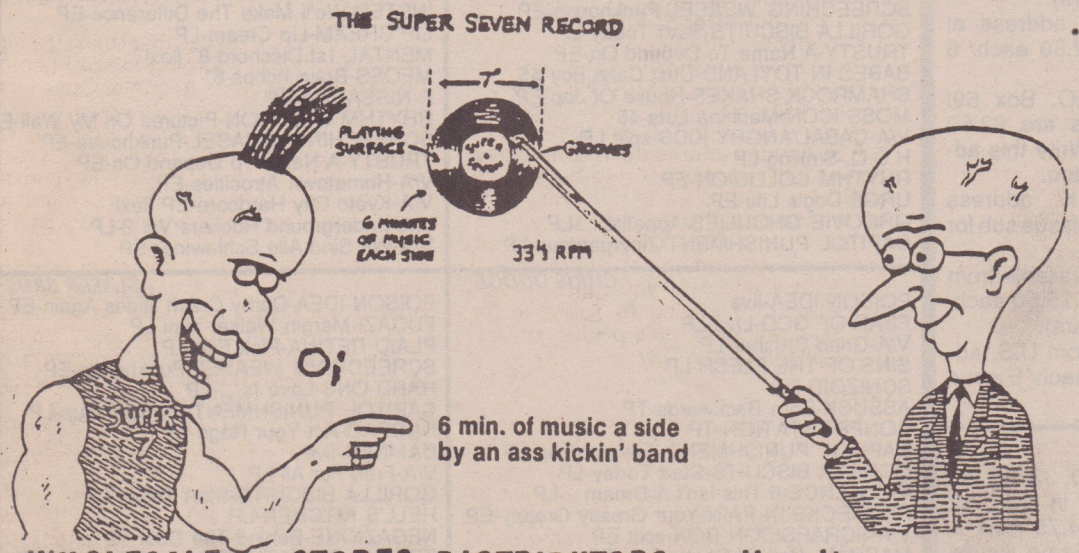

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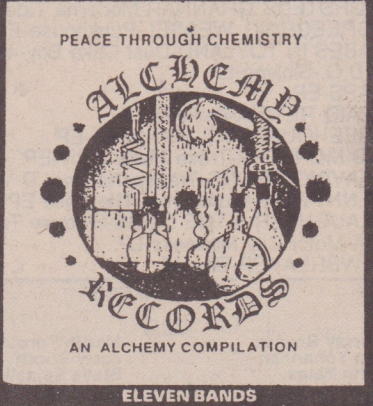

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Letters

Ok Yohannan -

You asked for more interesting letters so I'm gonna do my best. First of all, Fugazi sucks. P.U. If those wusses were from Nebraska and didn't have a rock star in the band, none of you fuckin' hooses would be giving them a second glance. They're dance music and they write songs about their feelings being hurt, yuk. Beat it, Ian. And while we're on the subject of overrated bands, Op Ivy is no more so shaddap about 'dem, too. They were a good band but my suggestion to you, the quality-conscious hardcore consumer, is to scream "rerun!" at the next fucker that even dares to mention their name in your presence.

And being on tour as I am at this very moment. I find it rather disturbing to have traveled 4,000 miles in a '76 Chevy Malibu only to roll into Buttfuck, Texas and hear, "So what's Naked Raygun up to?" Do you think I giva a flappin' rat's ass what those poops are eating for breakfast? Jeez...

Also on the subject of sucky things, Flipside can beat it, too. Including the 350-pound behemoth who found it in the goodness of his cholesterol-laden heart to give us a nice review while slagging anything else that moves faster than his grandma. Fuck Flipside, they're the Tiger Beat of punk.

By the way, somebody oughta tell Jane Guskin to fuckin' hit the beaten path. That crosseyed nincompoop wouldn't know punk rock if it smacked her on her yeast-infected skull, but I guess in her bizarre little world, Nicaragua is punk rock. Sorry baby, but in our world, punk rock is 3 chords, a foul mouth and a nice spot in the record store between the jazz and heavy metal albums. I especially liked Jane's thesis on learning to accept sexism from Koreans since it's part of their culture. Apparently Jane's been living in a fucking closet, cuz she hasn't seemed to notice that sexism is and always has been American culture. Somebody out there at the MRR HQ better knock her noggin and see if there's anyone home.

Fuck, fuck, fuck, fuck, fuck! Ska is worthless shit, worthless puke, ag, I wish I had a nickel for every weiner that came up to me after a show and said, "Dude, you gize wer grate, sory da croud din't thrash mor!"

My nerves are a mess, my hands shake constantly these days. Four smelly bodies crammed into a car for 15-hour drives, getting to shows and asking opening bands to lend us amps and drums, sleeping, shitting, eating, beating, driving, playing, that's my whole life in these 6 weeks. "Sorry dude, I tried to get you a show but Danzig (or Fugazi or Soulside) is playing that night and you don't wanna go up against them!"

Peanut butter sanwiches and spaghetti, Marlboros and an occasional Budweiser. 110° in the shade and thinking "What am I doing in the middle of this fucking desert?" Staying at Larry Livermore's hippie house and wondering "What kind of an asshole lives 9 miles up the side of a goddamn mountain?"

Sitting here saying "Why am I getting writers cramp pushing out this worthless shit when I should be sleeping so I can get up and drive 30 motherfuckin' hours through this godforsaken wasteland of a country to play dumb punk songs to 14 redneck pinheads with mohawks???

This is touring and I'm warning you, you better think long and hard before you make the decision to do this yourself. Touring is guaranteed to warp your mind, make you hate your "brothers" you're so strongly unified with and grow big ugly patches of hair on your chest. U gbawub!

Anywaze, even though touring is crazy, it's what we live for so although Screeching Weasel is officially breaking up after this tour, we will still continue to tour and make records. It's just that after careful market analysis and pertinent info supplied by L. Livermore, we figured out that bands sell twice as many records after the band no longer exists. Just ask Jello! Reporting from Hippycore HQ, Phoenix, AZ, Ben Weasel-xoxoxoxox

P.S. Anyone interested in contributing interesting letters to my soon-to-be fanzine, "Teen Punks in Heat," please drop me a line but be forewarned, this is an all-sex zine.

P.S. Again, Tim, next time you see Wally Glaser, throw a rotten egg at him for me.

P.S. One last time -- you East Bay fuckheads better start paying Al Sobrante the respect he deserves -- he's paying for your sins by being in Green Day.

Dear MRR:

Just writing to let you know my views on the article in #71 about the Johnson flag burning case. Stephan Ielpi makes a good case, and I understand the fear of the new improved supreme court created over the last nine years, but in deference to the world as I see it (You are gonna hate this) I have to disagree with Mr Ielpi's description of the supreme court as "a samurai warrior, intent on disemboweling the very guts of free speech." While the repression and control of speech most likely is the future purpose of a Republican court, it cannot be said that all the justices come from the same tradition of political dogmatizing that has dominated the choosing of justices over the past nine years. Indeed, in the briefs I have read about the case (the annotated oral arguments, HARPERS, June 1989), it is the prosecuting attorney, Kathi Drew, who seems to get the most raked over by the court justices.

Her argument that the flag burning was wrongful because the "flag is a symbol of nationhood and national unity" is immediately questioned by both judges Scalia and Rehnquist, two of the more conservative justices on the bench. Scalia asks the prosecutor, quite rightly, how does a burning destroy a symbol? He asks, by showing contempt and burning the flag, does the accused action make the flag as a symbol something less than it was before? Fair minded questions from a Rep. judge.

Drew also attempts to justify her claim that she is non partisan by trying to give an example of the flag being burnt in support of the government (she claims that if that were to happen then guilty, guilty, guilty!). Her scenario is of some Vietnam vets burning the flag in support or honor of all the people who died there. Of course this is insane, and one that Scalia questions, as does Stevens and O'Connor, two judges who speak up for the first time in the transcript I have in response to Drew's pitiful arguments. In all, Drew is asked more questions, and has her testimony more interrupted and questioned than Johnson's lawyer William Kunstler. While this is supposedly to be a much more conservative court, there may be some problems with that attitude. This case is just one example.

While I agree the movement to the right is real and frightening, the supreme court has always been somewhat less easy to sway in times of political change. The president is allowed to appoint, but justices are not as dependent as other government appointees, and because of the nature of a judge's job, the sense of history and the common law heritage that every judge must learn on his way through law school, his or her appointment may not create the direction the president expected.

I don't mean to say that I think the court will always be so soothing to read about in the months and years to come. Once all the Republican presidents past, present and (?) future have had their appointment joy rides throught the 20th century and the best part of my life, then I will hate. Right now, I have to say that things look a little less samurai and a bit more zen than Steve Ielpi makes it out to be.

But once again I defer to you having to live in the U.S. I will say that by not living there, I don't live under the same ragged umbrella of rights that falls apart under a hardening rain that you do. In Canada, nobody even knows the names of our supreme court justices. Thanks.

Chris Bridgen, What Now zine/ 163 Princess #5/ Kingston, Ont. K7L-1A9/ Canada

Dear MRR & Steve Beaumont,

I just finished MRR #73 & I felt compelled to write this letter. I was glad to see an article on the oil spill in your magazine. I work in Alaska on fishing boats & the ocean is my main source of income. To have any part of it destroyed hurts me personally. I was near the Aleutian Islands when it happened & I remember having held a fisherman in my arms while he cried. His home is in Prince William Sound (an area majorly affected by the oil spill). Now he has to move. That area is a place where a lot of salmon is produced & it's still not clear yet just how badly things will be in the years to come. I myself & some other fishermen won't be able to work in that area for a long time. Exxon disgusts me; they took so long to get their shit together to start getting things cleaned up, now they're trying to compensate by paying $16/hr to clean off rocks on the beaches. I'm going back to Alaska in a couple of weeks. I'd like to hear from anyone who'd like to write. I'm a 20-year-old female into anything positive or fun. Please write!

Carol Steele/ 2510 Airline Dr./ Toledo, OH 43609

Dear MRR,

You can call this, "7-Seconds responds." They're perfectly capable of speaking for themselves, but have been busy as hell with an album project over the last month and are currently resting up and working on new stuff, so Kev said "go for it if you want to." I'm a close friend of theirs as well as project manager for the album and a little while thereafter.

Your criticisms have boiled down to a few basic points. One, the band is financially irresponsible and lets other people control their scene, resulting in expensive and uptight shows. Two, their music is getting "sappy and commercial." Three, a hodgepodge of personal barbs including the recent disclaimer in front of Kev's (heavily edited) interview.

One. In the distant past there was a grassroots organization based on Positive Force, which managed their affairs. Then things got too big, and the organization couldn't keep up. Next step was Stuart Katz. He's a controversial guy; he has done some

good things too, though there were some things he really could have done differently; I always found him easy enough to get along with. The Sacramento gig at Christmas (by the way, Op Ivy did know what they were getting into; Lint and I are close friends also, and I helped get them on that and the Berkeley Square bills) was Stuart's last show; he's decided to leave this most precarious business entirely. At the same time, 7-Seconds needed to have a more full-time support situation; Stuart didn't feel like getting into that, and so they parted ways. Many of Stuart's controversial practices were simply the result of his applying the standards of regular business planning, into this area. Regularity and predictability were key words there; taking chances was a no-no... the result was what you all saw. But all of this is changing.

Expensive and uptight gigs: I don't like to talk shit about people, but let's just say that in the past the band was often kept way in the dark about details of a gig until it was too late to do anything about it; and you can't pull out at the last minute when you see your audience, hundreds of friends, out there waiting in line. Some promoters are ripoffs. But even an honest show can get expensive if you have to hire a hall and a sound system ...and insurance and permits and all that legal stuff. The "huge" PA systems are simply necessary with a band that plays loud. "Too loud" is a valid criticism (of a lot of other bands as well), but that's their way and it means having a PA that can keep up. (Wearing earplugs at any show is a good idea.) Mean bouncers are no different than any other macho dudes at a gig. The band tries to get these guys to cool it, and I've seen them get directly involved in cooling it at times, but sometimes there's nothing anyone can do. Club owners threaten to cut off the sound (and do it), and that's the end of the show, and then what do you say to all those kids who've waited all year to see you?

The thing everyone really doesn't want is violence of any kind. Even frisking people walking in is better than someone ending up in the hospital.

Now we come to our current plans. The band wants to manage their own scene again. I'm involved in that, and responsibility will be shared among a group of friends and kindred spirits. One result was that this year's album project went more smoothly than others. Another was the show at Gilman on 27 May. Any of you who were there know that the new songs are powerful and the band is as strong as ever, in some ways more so. You will see more responsiveness and more responsibility. This is what they've wanted to do all along, and the time has come.

You may also have noticed another change. Bobby has left, and Chris Carnahan (formerly of D-vision) has joined on guitar. (No scandal there either; Bobby wanted to spend more time with other friends doing other things; the band wanted more of his time than he had to give; and there were differing opinions regarding future growth.) Chris is a wonderful person, and a very strong positive influence in the band. Everyone I talked to after the show felt this way too.

Two. Music "going pop." One of the main themes with 7-Seconds is change. If they wanted to sell out, they'd stick to a proven formula, stick to what they've done in the past that works. It's a risk to keep following your inspiration. It entails vulnerability each time, rather than safety in staying with the known. If you only knew how much these guys go through; pour their hearts out on the stage and in the studio; it takes more energy than I've ever seen anyone put out for anything, and at times it means utter anguish and exhaustion, as much as the joy and communion we feel so often.

At various stages in the album project, there were pressures to change songs in ways to be more "accessible," "more likely to get radio play" and "to make that big hit." (Not from Oliver and Jane at the studio: they were completely supportive.) Guess what? The band "just said No." The pressure never got too heavy, and even when some of us would say, "let's just ignore it and keep going here," it got Kev's goat anyway: he was pissed that anyone would try to get him to change things to be more commercial. He wants to reach wider audiences, sure, but not by selling out.

The new record sounds much more straight-ahead than Ourselves; hard and clean, not high-tech. Oliver DiCicco and Jane Scolieri at Mobius Music (San Francisco) did an excellent job with engineering and production; the album project was four weeks of hard work but it was efficient and really enjoyable. Expected release in late September if all goes according to schedule. The idealistic streak still runs strong and deep, as you will hear.

Three. Miscellaneous inaccurate impressions and personal barbs. I really like Lawrence's columns and think they're right-on most of the time; many of his criticisms of the band are pretty reasonable also (and they haven't ignored those), but there were a few he missed by a mile. A typical example is his line, "(they have) little or nothing but prestige to show for (the years)." Prestige isn't the point; in fact, status or whatever you want to call it, is a distraction, an embarrassing side-effect. It creates distance where what they want is closeness. The thing that matters is friendship and love. That is the real legacy of 7-Seconds; the community that exists among the band, their close friends, and their audiences. It's tangible and real, and I've seen and felt it across the country. Trust and openness at a very deep level. And something they don't often talk about, which has to do with people's lives changing in significant ways. These are the things that matter most to all of us.

The disclaimer on the May interview might as well have said, "But if you want to find out more about this bizarre, unusual creature, put him on the dissecting table, sharpen your knife, and don't be squeamish if he bleeds green blood." Hey, they're pretty private folks despite all the rest of it; and not much different from any other idealistic, optimistic kids out to express a creative drive and maybe change the world. No bizarre creatures, and no "rock star trips." No pedestals, so don't try putting them on one just to have fun knocking them off it.

It all comes down to this. If you don't like what they're doing or simply don't get it, fine, but be straightforward. Serious and/or constructive criticism is something they really do pay attention to. Drop a line and we'll most surely respond. And in any case, do understand, or at least try to: something is going on which really touches the spirit. Until next we see each other, take care,
George Gleason, 7-Seconds/Family Tree/ 1442-A Walnut St./ Berkeley CA 94709/ Phone: c/o "Dreaming Wide Awake!" 415-549.9333 (this number is also listed with directory assistance, as 7-Seconds, in Berkeley).

Dear George,

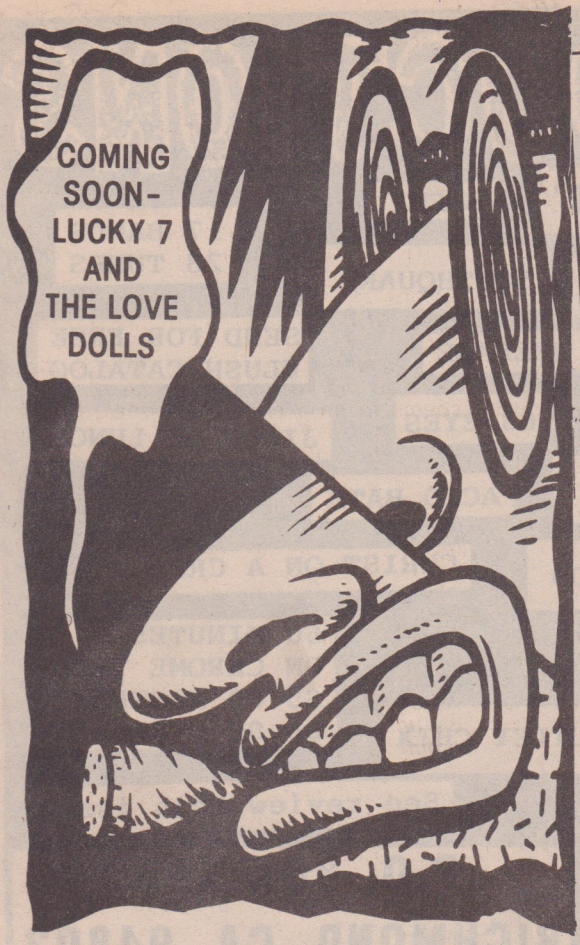
A few quick points. The interview we ran in #72 was very favorable towards 7 Seconds. If it was edited, it was done so by Jim Testa, the person who submitted the interview. The disclaimer at the beginning by MRR was mild, and merely stated that MRR felt the interview did not delve into many areas of controversy surrounding 7 Seconds.

Your response is informative (perhaps more so than the interview itself), but still seems to be a crybaby rationalization for past business dealings. I hope you're right in what you predict for the future, but 7 Seconds has been notorious for flakey (at best) or irresponsible (at worst) business for years. How many zillions of complaints did MRR have to hear about from people getting ripped off by Positive Force before feeling that 7 Seconds appeals for "unity" and "responsibility" ran shallow? For years, Kevin would complain privately about the way Stuart Katz handled their business, but nothing ever changed. Your argument sounds like they were just poor victims of circumstance, that it's unavoidable. But 7 Seconds has been around a long time, and bands who get into their position of longevity should be able to wield a lot of power in determining just what is done in their name. Fugazi is a good example of a band that does take responsibility for their business. Their records are as cheap as possible, their shows are $6 max, they decide just who they will play for and go out of their way to play in creative and unusual set-ups.

Perhaps 7 Seconds will begin taking such steps now to re-establish their credibility, but you'll have to pardon those of us who found the last several years of half-assed dealings rather hard to stomach and majorly disappointing to say the least. Bands that are the most morally outspoken have the most to live up to since they set themselves at a higher standard. I sincerely hope that 7 Seconds can now not only live up to that standard, but can win back the many people who felt betrayed by these champions of the old punk DIY spirit. Tim

MRR/Tim:

Sorry to hear no one gived a damn about the 'Sexuality' Issue #71-April '89...enough to write in. Don't count us as that. We wrote directly to some of the people featured in that issue. We didnt think to write you also. So now we are. Late, yes, but we wrote! This issue some of us feel has been the best of MRR yet. It was inovative indeed. We agree very much with Homocore and NLP. However we do not agree with Ace Backwords...who comes off like some kind of Archie Bunker, is he an old man or what? We love his cartoons.....but we do wonder when did he join Philyus Shoefly's Eagle Forum? The girls who worked in the porn industry said it like it is, sad but true, this sexism problem permeates ALL of society, and they are not to blame. We hope they have succeeded in coping with this and got out of the trap it is, and didn't find themselves in another just as bad and maybe found stuff to do that is less imprisoning for them. About gays and punks, it is TRUE that the gay community were some of the first to help punks and open doors for us to do shows, etc. We remember the scene in Detroit (where Ron is from) started this way and were sure other



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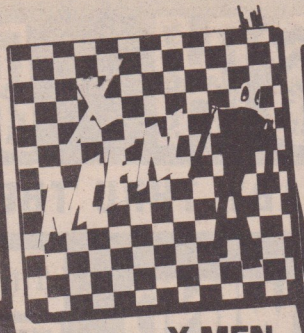

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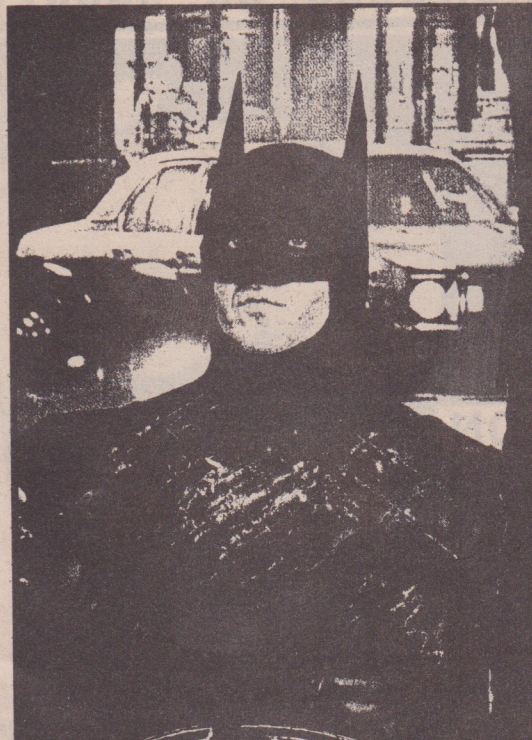

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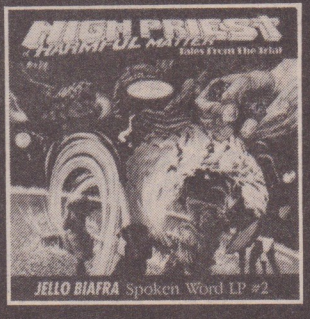

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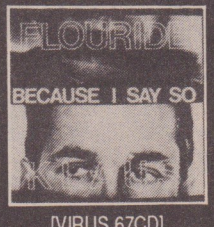

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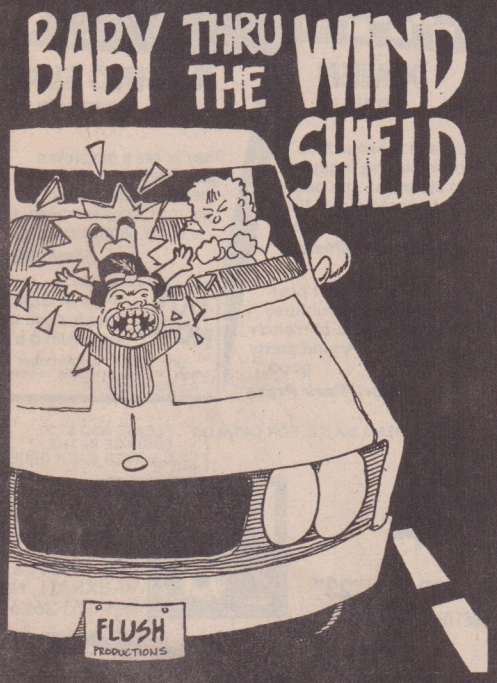

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places as well started this way. Punks who deny this are hypocrites, and got their shithead attitude from their redneck parents. Such 'punks' don't belong in the punk scene. It's no wonder so many here are turning into skingoons suddenly! 'Generation Landslide close the gap between 'em' -- as Alice would say. See ya,
IMWU International/ Long Beach, CA

Dear MRR,

I'd like to comment on my friend Mykel Board's remarks about overpopulation in issue #74. I used to think about overpopulation as an abstract issue, but then I went to India ('87-'88) and saw it first hand. It shook me up, to say the least.

This is what I saw: not even a concept of privacy. With no privacy, there is no room for individualism or nonconformity; even the students want only to get government jobs. To get anywhere, you have to reserve a train seat weeks ahead of time, or literally fight your way onto a bus which ends up so crowded it's impossible to read or talk. With oodles more people than jobs, every function has four times as many people "employed" (at a dollar a day or less) as are needed to do the job—so everything takes four times as long to accomplish. Even so, half the population is unemployed and either starving or living off their relatives. Medical care is only for the rich. The trees are all gone, cut down for firewood. All the rivers and lakes are hideously polluted, while masses of people bathe in them for lack of running water. For lack of sanitary facilities, people defecate in public, and disease is everywhere. In the summer, water is rationed in many cities. There are no discussions in the universities, only lectures to huge classes; students live in rooms bare of furniture because at night the floors are covered with sleeping kids. All the sidewalks are full of homeless people. Anything you want to do, you have to stand in line for hours first. Mob violence is a daily event. It goes on and on in ways an American can't even imagine. The Indians themselves feel hopeless about ever improving things because they know the population is growing faster than the economy, and nobody thinks the birth rate will go down.

That's overpopulation!
DonnyThe Punk/ NYC

Dear MRR,

I'm writing this letter in response to the article by Lawrence Livermore in MRR #74, in which he brings up some facts about the concentration camps here in California for drug addicts. IN CASE YOU'RE WONDERING, I'M IN ONE RIGHT NOW. It's called C.R.C.

To set things straight, yes, you can get sent here for almost anything if the court determines that you are a NARCOTIC DRUG USER. If you are sent here, you're fucked. They can hold you for almost as long as they want, IF YOU AREN'T "PROGRAMMING," and once you get out, you're still not free.

N-NUMBER PAROLE involves piss tests once a week, being confined to whatever town that you parole to. 98% of the Ns return on violation for anything from traffic tickets to dirty tests, the classic revolving door system.

While you are here, you're in PRISON, with no counseling for your problem and gang wars kicking off all the time. Believe me, some times you wish that they would just shoot you and get it over with. Of course, then they couldn't make money off us, and they do MAKE MONEY. At twenty five thousand a year, PER INMATE, with over 5,000 INMATES, that works out to 75,000,000 PER YEAR! No wonder the parole is so hard to get off of -- they NEED US to come back.

I am an addict, I have a problem, and I did shoot too much speed, but I need help, not guards and cops beating me up and telling me that I am worthless trash. Fuck them, and fuck the system that they work for. I may be an addict, but at least I'm not a pig!

Anyway, so much for ranting and raving, but it is for a purpose. I want people to know about places like this before they wind up here, because it's real hard to get out.

Also, keep up the good work with the zine; it's a real pleasure to someone that's locked up. It's good to read about stuff that's going on out there, esp. in the bay area.
Bill Sermon, N.53627/ C.R.C. Dorm 205, Bed 91/ PO Box 3535/ Noreo, CA 91760

MRR-

First off I want to say that your magazine is godlike. I've been involved in the "alternative" scene for about 5 years now and I must say that no other zine can compare.

Unfortunately, though, this letter is not full of praise. While reading the July issue (#79), I came across Jerod Pore's review of the Bruce Lee movie, "The Big Boss." In this review he goes on to mention two "stylized golden swastikas" in the lower left and right hand corners. Well, if there's one thing I know about that's kung-fu movies (ask any one of my friends, they think I'm nuts for liking them so much). Those things in the left and right hand lower corners are not swastikas. What the symbol in the left hand corner is a block-style "G."

What the "G" stands for is Golden Harvest, the name of the movie company that released it. And the symbol in the lower right hand corner is supposed to be a throwing staff. They are not swastikas but they are annoying, for they cover up the subtitles. I tried to watch a movie called "Duel To The Death" with these symbols on it, it made me nuts.

Anyways, thanks for the space. It may not be too important a thing to write about but it's important to me. By the way, Jerod, you can get the same movie dubbed in English under the title "Fist Of Fury," which is also the name of Lee's second movie in Chinese, while the American title is "Chinese Connection." Sound confusing? It is. If anyone wants to write me about kung-fu movies or Godzilla movies, feel free. Thanks.
Sphinx/ 2398 Jansen Ave/ White Bear Lake, MN 55110

Dear M.R.R. Readers,

Maybe you saw anti-choice activist James Dobson interviewing seriel killer Ted Bundy shortly before Bundy's execution in the Florida electric chair. Bundy killed 50 or 60 women, nobody's completely sure...but Dobson, if he gets his way and abortion is once again outlawed, Dobson will be responsible for thousands of women dying during unsafe illegal abortions. Dobson is a christian though so he gets away with it. Now Dobson has a 1-800 number so if you want to give him a call, dial 1-800-A-FAMILY. Call over and over. They send out a free magazine called "Citizen" -- order that too.

Another number to call is 1-800-453-3900. This is the Coalition Against Pornography. They're asking their members to send in the names of the tens of thousands of pornographers (pornography being anything they don't agree with) to the justice department. Pledge $15 to these self-appointed guardians of public morality and they'll rush you a cool bumper sticker.

All of these numbers are toll free for you but cost these assholes a dollar.
Anon

Dear MRR:

I feel compelled to write to you with the following story for several reasons, one is to inform people like myself of the possible dangers of speaking their mind, another is to relate my personal reaction to a decidedly horrifying experience, and a third is to ask that all people sharing my stance (and I believe and hope there are many) stand together.

I am the vocalist/lyricist of Pittsburgh underground / socially aware / metal / hardcore / rocknroll band DOOMWATCH. Several months ago, a local trial concerning a teenager who was accused and convicted of raping and murdering two teenage girls fell into the sensationalistic and manipulative hands of the local news media. The fact that the accused person was into "satanic" music (like AC/DC and BLACK SABBATH) was exploited by the news mongers and sparked some parental protests at local shows. Simultaneously, I became more vocal at our shows about such things as the exploitive nature of the media's coverage of the trial, the threat of white supremists on a local, national and world scale, and citing the danger posed by certain officials, specifically David Duke.

One day, out of the blue, I received a phone call from a very nervous, anonymous young adult telling me to stay home and not to attend my evening classes that day. I was startled, but I ignored the warning given in the abrupt phone conversation. That evening on my way out of my last class, I was met by a middle-aged man (who, by the way, claimed to be a police officer) who escorted me at gunpoint into the back seat of a station wagon where two other men waited in front. Once I was inside, the man in the front on the driver's side started the car into motion, and the man with the gun (who was in the back with me) began to assault me with a barrage of verbal abuses unlike anything I'd ever heard. "Nigger lover" and "Jew lover" were among his insults; he made references to the effect that I was a homosexual, and he called me a child molester "just like that other long-haired creep on the news." He referred to Pittsburgh's underground bands (specifically my band, NECROPOLIS, and BASTARD SQUAD) as being a menace to Pittsburgh's youth. Any attempt I made to try to speak was met with by more shouting from my attacker. At one point, the man struck me on the head with the barrel of his pistol. Finally, the car (which had been moving very quickly, running red lights in an effort to take me somewhere) was forced to come to a stop behind a line of stopped vehicles. At this point, I kicked the armed man and ran from the car, fortunately back to safety.

After this occurrence, I found that I was not the only person in Pittsburgh's underground music scene to receive abuse from opposing interest, but this was, to my knowlege, the most violent action taken to date. Members of HALF LIFE, BATTERED CITIZENS and RIOT CLUB (and probably others) had received threats in the past,

mostly abusive or coercive phone calls.

In the months since my attack, I have noticed several changes in the scene around Pittsburgh. The most immediate ocurrence was our sudden gain in support from the S.H.A.R.P. (Skin Heads Against Racial Prejudice) bands and following. Not that these people didn't support us before, but for the first time in years, Pittsburgh's scene saw a real sense of unity. Shows by ant-racist bands saw an increase in attendance in general and a "Smash Racism" five-band show was a pleasant success and a great time for all involved.

On the negative side, the nazi skins have been making their presence felt more lately. Fortunately, those who oppose racism have been holding their ground and violence has been avoided thus far.

Personally, I feel more driven than ever. I plan to continue my onstage politics and my literary excursions into the more political/social realm (I'm currently working toward compiling a collection of political/social/relevant written work: anyone wishing to contribute, please write!).

If I've offended any closed-minded individuals or outraged any racists or facists, I must be doing something right, and I'm pleased that they've taken offense.

Anyone wishing further information on anything mentioned, or if anyone would like to assist or organize a movement toward "Peace Through Racial Unity" (catch phrase by Spahr Schmitt of NECROPOLIS), equally interested, motivated people can be reached at my band's address, DOOMWATCH/ PO Box 14055/ Pittsburgh, PA 15239

I'd like to personally thank NECROPOLIS, HALF LIFE, BATTERED CITIZENS, BASTARD SQUAD, STATES EVIDENCE, SINISTER, DIRECT ACTION, UPPER HAND, SPLIT DECISION, NORMAN'S CREED and any other S.H.A.R.P. or anti-racist bands or people who've helped and remained undaunted by opposing reaction.
Daniel M. Klasnick/ P0 Box 14055/ Pittsburgh, PA 15239

Dear MRR,

Let me start by saying that I am an anti-racist skinhead. What I want to talk about has nothing to do with the subject of racism. I'm pissed at what's going on with the "New-Jack Skinhead Brigade" who are into terrorizing people while flying high on a new found power trip.

Most rat packing attacks, which have become so damn popular and trendy lately, have nothing to do with racial beliefs or hatreds. They usually happen after shows when these kids have too much fucking sperm pressure built up in their tiny dicks and they need to let it out on the nearest, usually most defenseless, target. A lot of the time the whole attack will start with some guy saying "I don't like skins." So then 20 stupid "skinhead" kids will go "we'll teach you not to like skins!" And they'll beat the crap out of them. Oh, I'm sure that that will make the person respect skins a lot more!

A message to these New Jack jerkoffs -- keep pulling this shit and you'll only last a day and make everything worse for everyone during your stay. You complain about the media misrepresentation of skinheads but you give them every reason to represent all of us as weak dicks! Get off your power trips and cut the shit! Thanx, Ali

Dear MRR,

This letter has been floating around in my head for a little while now and it's in regards to the moronic racist bands (Arresting Officers, New Glory, Fight For Freedom, and several of the bands on "The Spirit of Oi American Style" comp.) whose records and demos you recently reviewed. The reviews themselves were great in my opinion. I thought that the comments by Tim and Walter were right on target and I agreed with them. But what I disagreed with was your decision to review the records in the first place. I greatly appreciate and fully support MRR's strong stance against racism, but why review such garbage? As we all know from past entries in the letters column, there are nazis that read MRR. Most of the readers are surely against racism in the first place so I ask you, what purpose does reviewing that crap serve? Slagging the shit out of racist bands and pointing out their hypocrisies and contradictions is a lot of fun; my friends and I do it all the time. But by reviewing their music and printing their addresses or the names of their record companies, you are giving the nazi readership the chance to check out some new muisc, build new friendships, and just generally support the crap that anyone against racism despises. I'd just send the records or tapes back to the band and explain why they are not being reviewed, or if you decide not to review that shit, print a list of bnads (minus the addresses) in MRR of those releases that were not reviewed because of racist lyrics. Or maybe you could mail the stuff to the John Brown Anti-Klan folks and let them keep it for their files. Please continue to alert readers to racist activity around the world but don't accidentally lend support to those you condemn by helping the nazis who are interested reach them.

It seems that some people around the country hold the misconception that Philadelphia is a hot spot for racism and bald nazis. Nothing could be further from the truth although I can understand their rationalization. Yes we do have a couple white power bands: New Glory and Arresting Officers. I should also point out to those who thought the long defunct Uprise were anti-racist, two members of the Uprise now play in the New Glory, our local idiots that tried to play the Aryan Woodstock in CA.

New Glory may not have any solid white power lyrics on their LP (which I have yet to hear), but the Skrewdriver thank you's on the back cover should reveal something. I once knew N.G.'s guitarist's girlfriend and the guitarist at the very least is certainly wrapped up in the white power bullshit. His girlfriend was no less of a genius. And as far as I know, N.G. have been kicking around for over a year now and haven't played a local show yet!!

As for Arresting Officers, the most pathetic joke in town, the last show they played to my knowledge was over a year ago when about 15 people stood around watching them (out of respect and unaware of what they are about, more likely than not) while about 120 others waited outside for Raw Deal and Sick of it All to play. Nevertheless A.O. managed to crank out their ingenious anthems like "Disarm Never" and "Get the Reds Out," the latter being a brilliant number about Nicaragua!! Several months ago Arresting Officers were supposed to play a show in the suburbs of Philly with the Mad Hatters and the last I heard was that they cancelled when swarms of anit-racist skins threatened to beat the shit out of them if they played! Like New Glory, members of A.O. are almost never seen at hardcore shows. Well, so much for Arresting Officers and so much for nazis in Philadelphia; the stupid bands can't even find a place to play their crapola music and preach their confused patriotic drivel.

As you can see there really aren't as many problems with white power skins in Philly as some seem to think, and violence at shows is pretty rare. Most of the problems seem to occur when nazis come down from New Jersey to start shit and that hasn't happened in quite some time. Several skins are now working on starting an Anti Racist Action chapter and some people are taking action by making anti-racist flyers and bending, scratching or breaking white power records in stores. Yours truly along with another anti-racist friend recently smashed the window of a suburban store that sold Skrewdriver shirts (with the stores logo on the back!) as well as Doc's with white laces already in them. The store's owner is a racist biker that trys to cater the nazis by selling skinhead regalia (obviously assuming incorrectly that all skins are nazis) and displaying Skrewdriver records around the store. Following our attack we made a phone call and told him to get rid of the nazi Skrewdriver shirts or he's gonna lose another window. Well now, because of our actions, he is not only out $450 for the window but he's stopped selling the Skrewdriver shirts! Yep, direct action working at its finest.

So there ya have it. A little more info for those interested in the white power situation in Philly. Sorry people, no address because I'm scared to death that Arresting Officers might come after me and slay my goldfish or something (HAHAHAHA!) Hope I was able to shed a little more light on what's going on here. Thanks for the space. -Anti-racist from Philly

Yo MRR,

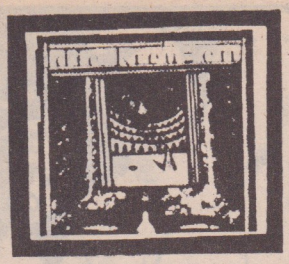
Firstly, I'd like to say thanks to Shane from Manic Ears for sending my money.

The second part of letter goes out to the whole of the UK scene. It's about the UK scene report. Let's face it they could be a hell of a lot better than what they are now. The problem is the reports are just done usually by one guy, which means he can't really cover all the scene that he's trying to report. There are a lot of good up-and-coming bands never been mentioned. The scene report should be a real report, the whole scene not just bits of it. A more wide-spread view of what's happening is what we should have here. That's where all you guys out there come in. If we could get something like the way they report the American scene. It'll need a lot of different people writing in about their own scene. What do you think? It's just an idea. If you like it, do something about it. It's time for a change. I'm gonna write a report of the scene in the North-East of England, so any bands who want to be mentioned, write to the following address. Well that's all from me. Bye. Tony, 19 Lynn Crescent, Cassop, Durhan, DHG 4RH, England.

P.S. Also I want people to correspond with anywhere in the world. All letters will be answered.

Dear Tim,

You may or may not wish to print this letter due to the fact that it is such a petty gripe but I was really disappointed with your review of the Chemical People's "Ten Fold Hate" LP in issue 74. Out of the 4 lines, you



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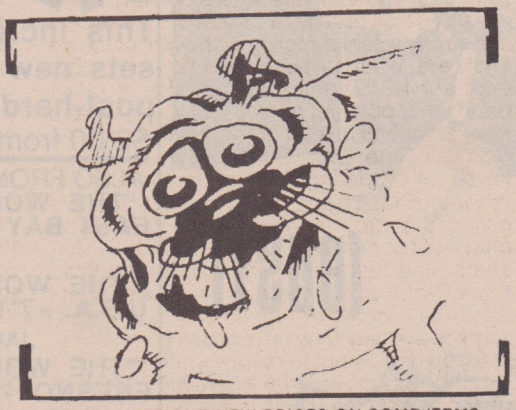

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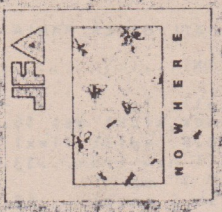

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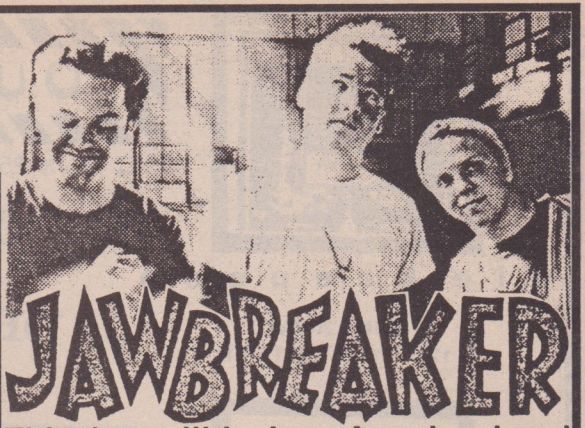

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Letters

spent 3 speaking about some fallout with Chi of SNFU.

I understand that MRR can only afford just a few short lines due to space shortage, so why not use them to be more descriptive of the music. (Something you have consistantly done in the past) and have gained my respect in doing so. I think you have just relayed the argument story because you hold a grudge toward their sexist lyrics (which in my opinion is the band's downfall).

Thanx for letting me get that off my chest. It felt good. The review section is my favorite part of the zine.
John Lisa/ Staten Island, NY

Dear John,

Chemical People have had a slew of records out lately, all of which I have given reviews (and many of them were good reviews). I assumed that most people were now generally aware of what they sound like, and therefore decided to allot a bit of space to another important aspect of their persona. It's as important as their musical abilities, I feel, and I've got no regrets about it. The band recently called to complain too, and also informed me that they're dropping the "girlie" exploitation bit.-Tim

Dear MRR:

I'd like to talk about what John Adams said in the Scotland scene report in Issue 74 about UK bands. You hit the nail on the head John! You're right. But why not name names? Bands like Intense Degree and Doom etc...Jumped on the hardcore band wagon. They just came out of nowhere, got signed up on a "punk" (HA) label. And sound very generic. I have met the band members personally. They're very insincere and unfriendly. Let's get back to d.I.Y. Fuck Earache. Fuck Doom. fuck I.D. D.I.Y. not D.R.I.
Anonymous

Dear Maximum R'n'R,

I am writing to get people's support, opinions and (hopefully) contributions for a new club, here in Hollywood/L.A. I have quite a few obstacles to overcome, of course, and I'm hoping some of you out there could help me.

1) A location - I was thinking of having it somewhere downtown, because I didn't think zoning laws would allow me to have it anywhere closer to Hollywood.

2) A P.A. - I work at a music store, therefore I know about how much they cost. From $1,500 - $5,000. Big bucks!

3) Insurance - since I would prefer my club to be all-ages, I will need to get some kind of liability insurance. I know nothing about how much that will cost etc., so any of you that have any legal knowledge regarding this, I would greatly appreciate the info.

4) A permit - I will not be serving alcohol, so that shouldn't be much of a problem.

4) Contributions - any you could possibly make!

So, all of us that participate in the L.A. scene should know we are in a desparate need of a new place to have shows and get reaquainted with the active scene we once had! So please write or call me and give me your ideas! Thanx a lot MRR!

"In a society that abolishes adventure, the only adventure is in abolishing that society..." Love and imminent peace!
Thami Greenlee, 7406 Sunset Blvd., Hollywood, CA 90046, or call (213)871-0913.

Dear MRR,

Since a piece of correspondence between Skyclad and CMJ somehow found its way into your magazine, I feel like I should respond to a few points.

Firstly, the letter was, as far as I can tell, a letter to the editorial staff of CMJ. We were never asked to print it, and we don't have a "letters to the editor" column, so the assertion that we "refused to print it" is way off base. When I received the letter I called Dave Hall of Skyclad and spoke to him about it directly, giving my opinion on a number of points; I then tried to call Gregg, too, and though he didn't return my call at the time, I recently spoke with him as well.

CMJ has a "Dialogue" section that consists entirely of short letters from subscribers to the general readership; the only restriction we put on Dialogues is on length (and I'm extremely flexible about that—if it's saying something important, it can run for quite a bit). The only time we've ever "censored" Dialogue is when it contains outright slander, and even then only in consultation with the author. As a matter of fact, our readers often choose to take on us in our pages sometimes personally—and we have always printed their criticisms.

As for the Skyclad letter itself, it raises some very valid points that are certainly worthy of public discussion, and I have encouraged the authors to submit Dialogues on those points, within our length limits. Unfortunately there were also some factual errors in the letter which I feel are worth disputing, and it's a shame that some of them have spread to your pages.

Firstly, the college radio charts in CMJ have many more that two independent labels on them-usually it's 40-50% independent, with "independent" defined as using independent distribution. We receive reports each issue for over 2,500 different records—it's the nature of any chart of this sort, by definition, that the more successful artists are going to be the ones that make the Top 100. So nobody should be surprised that few totally unknown artists make the chart if they did, they would no longer be classified as unknown! We print the full Top 35 records by each reporting station each issue, too, so readers can find out what's being played where.

Which is not to say that more unknown bands shouldn't be played on the radio—I believe, as most MRR readers do, that college radio should play lots of new artists. There is a myth circulating, however, that's been repeated so often (including in this letter) that it has taken on the aura of truth, the myth is that things are not as great for indies now as they used to be. Well, a look back at old CMJ charts proves that to be quite false; five years ago only about 15-25% of each chart was indie, and 10 years ago it was only 5-10% (and those were the days when Chrysalis and Arista were using indie distribution!!). There have been more indies played on the radio in the last year than ever before.

There is cause for concern in the increase of promotional efforts by the major labels. The market that supports MRR and CMJ and a lot of great underground bands and labels has grown so big in the last year or two that the majors are trying to increase their share. When one label sees another selling a few hundred thousand Sugarcubes or New Order or Midnight Oil albums, it's not hard to see why they wouldn't want to try to get a piece of the action. The challenge to college radio will be to hold fast to what morals they have in the face of big bucks promotion techniques—it's going to be hard to resist grabbing for the gold rings that are passing by. The Skyclad folks made another mistake when they blame BMI for the increase in promotion, as the majors will only profit by that very indirectly; they're much more interested in the dollars from product sales than in a few bucks from BMI. When some songwriters start receiving checks in a few months that they never received before, that will be readily apparent. And keep in mind that all of this is costing the radio stations nothing—colleges have been paying money to BMI all along, it's just that the money used to go to the artists being played on commercial radio, but will now be going to the artists that are being played on college radio.

We're proud of the coverage we give to indies in CMJ, and we're always anxious to hear more new artists. More than half of the reviews in every issue are indies. Even more importantly, the information in our magazine can help a band that wants to be heard to figure out which radio stations might be interested in hearing what they're doing. No one source is definitive, and that's why it's good that there is also Maximum RockNRoll, Option, Rockpool and a lot other sources out there. It'd be a much better world if anyone who had something to say could make a record and it would automatically be heard by the right people. But that's not the way it is, so we all have to work to make it easier for the underdog to get a chance.

There are a lot of legitimate problems that need discussion—let's try to focus on them and maybe we'll help solve them. Sincerely,
Scott Byron/ Editor, CMJ New Music Report

Dear MRR,

I'd like to respond to the letter that the folks at Get Hip/Skyclad Records wrote to CMJ in issue #73. Being involved in College radio since 1980, I have to agree with the assessment that "College radio has become nothing more than a playground for major labels...".

Who's to blame? Obviously CMJ and Rockpool. Before the existence of these "chart" magazines, college radio mailed playlists to various record labels highlighting what was being played. Depending on the format, a sizeable number of records were listed. CMJ started out as a good idea, to let college stations around the country see what their counterparts were playing. Unfortunately, each station is limited to 25 records per issue. The average college station receives from 40 to 50 records a week, over 150 a month. Now, that has to be cut down to the top 25 being played. Since a record company representative's job, and possible advancement, depends on promotion of that label's records, the best way to prove how good they are at promoting is to "chart" in CMJ and Rockpool. So now the threats...If our record isn't listed, we'll cut service to your station," or "how come you're not playing so-and-so, they're real hot in NY and LA, do you want other labels seeing how backwards you guys are?" The music director now has to decide between "charting" records from a major label, which puts out over 100 records a year, or an independent label, which releases 5-10 records a year. The smaller label loses, even though its record has proba-

bly played more than the majors'.

Possible solutions to this problem: 1) total boycott of CMJ and Rockpool, returning to individual mailings of playlists, which would be ideal, but not good financially. A year subscription to CMJ costs $175, plus cost of the reporting phone calls. Playlists would include printing and postage, well over $300/ year. 2) Less reliance on the use of charts by small labels to determine who should receive promotional copies of their albums. Call up the stations and talk to the music directors, or talk to the DJs. They'll be able to tell if you the record is even at the station. Include self-addressed postcards. If the station can't take the time to fill these out, they shouldn't receive future releases. 3) Small labels should communicate among themselves as to which stations have given favorable responses. 4} Attendance of the small and indy labels at the yearly Intercollegiate Broadcasting System Convention. This is a yearly gathering of just college radio stations, with none of the hype and commercialism of the New Music Seminar, (whose registration fee this year is $250!). 5) If your label specializes in a specific type of music, send your record to the attention of a specialty show DJ, i.e. Attn: Reggae Program. You won't have the problem of having your record turning up in a used record store, because of the possibility of requests. You have the added advantage of someone who has a real interest and knowledge in the music, plus a consistent audience who tunes in just to hear that music.

I'd just like to add that there are good and bad college radio stations. But the direction a station takes depends on those who run it, and since being college-affiliated, a station can change from year to year. So don't give up on us. It is the consistency of the "chart" magazines that stereotype "college" radio, and the less dependency labels place on those magazines, the better the chances of college radio returning to its non-commercial aspects. Thanks.
Steve Kaye, Turmoil Radio/ PO Box 174/ Stony Brook, NY 11790

Dear MRR,

Hi dear friends from MRR. Here is COLERA writing. I know that you are fuckin' busy, so...

COLERA did a great European tour in 1987, though 10 countries, 56 gigs. Now we are working hard here to pay the air tickets to another tour in 1990 in Europe and maybe USA. Well, I'm looking for organizers (people to organize a USA tour) and for some USA label who would be interested to realize our next studio LP in USA. The idea is to give for free to USA label the LP rights and so, get half the profit from sales to help the band with USA tour costs. Also COLERA would be more known there. What do you think about it? Do you think you can contact someone or, that my idea is possible? Is there another better way for a Brazilian band?

I already know how to organize a good and large European tour. From Europe we can fly to USA until NY (some gigs there and cities around) and from NY to California (are there places on the way to gig?) from California we can return to Brazil, or maybe play in Mexico, maybe drive until Peru, gig, Columbia, gig, Argentina and Brazil. I know it's not so early like I write down, please let me know your opinion and, if possible, some addresses to write about it.

Our next LP will be recorded in June, the master tape will be available in July and the LP will be out here in July/August. I'm in touch with some European labels (We Bite Records, Rise & Fall, Empty Records, Al Di La-New Wave Rec., Sick Rec.) To press the LP through one of them by the same way I told you.
Edson Lopes Pozzi/ Cx. Postal 8517/ CEP 01051 S. Paulo-SP/ Brazil

Hi there,

This is the first letter I ever sent to MRR although I read the fanzine for quite a long time. I hope that I will get reactions on the next story.

Punk has now existed for more than 10 years, for over seven years I have been involved in the "scene." I live in Holland, Hengelo to be exact.

A few years ago there was a place called Babylon where many bands played but in 1984 the club was closed. After Babylon there was a hole in Hengelo and within 6 months 80% of the punks were normal again, only a few started a new club, Innocent.

Now, after 4 years, there is a group of 10 active people who are arranging concerts, putting out their own fanzine, Kreis Hengelo, going to demonstrations whenever it is possible for us (May 1 in Berlin was the last). I hope that when bands are playing in Europe they will get in touch with Innocent, when the band is not too expensive, they also get a free meal out of our own kitchen and drinks.

There are only people working for your pleasure and their own, nobody gets money. so when you are in Europe play in Innocent, the best and smallest HC club in Europe.
Innocent, c/o Serge de Maar/ Aleidastraat 13/ Hengelo 7555 TH/ Holland

Dear MRR People,

Greetings from South Carolina. First off, this is not a hate letter. I love your zine and I look forward to each issue. There is one thing about your zine that I do not like. It has bothered me since the first time I ever saw a "The Carolinas" scene report. It doesn't bother me that NC and SC are lumped together as one scene but what does bother me is the logo: the rebel flag.

To some people, probably a lot of people, the rebel flag stands for racism. I don't think that our (NC and SC) scene report should be headed with that logo. Sure the symbol may be part of our past, but it has nothing to do with our present. I just don't think it's fair that our scene reports are labeled with that symbol. You wouldn't use a swastika for a Germany report would you? I'm not trying to accuse you guys for labeling us racists or anything, I'm just trying to get you to think about how the rebel flag on our reports makes us feel and maybe how it makes others think of us. Thanx for listening, take care. Herman Mutant, Gotham City Police/ 610 S. McQeen St/ Florence, SC 29501

Herman,

That "rebel" flag is actually on fire, being burned. The graphic was taken from an early No Core lable tape comp, straight out of North Carolina - Tim

Dear MRR:

A Russian jet went out of control over East Germany. The pilot bailed out. The plane headed for West Germany. The Russians alerted NATO. Two American planes in the Netherlands went up and flew beside the runaway plane until it crashed. The plane flew by itself for 55 minutes. Then it crashed into a house and killed a 19 year old. The conservatives would like to spend billions of dollars on Star Wars so that if the Russians (who have more important things they wish they could afford to do) should decide to use up the thousands and thousands of nuclear warheads we push them to produce by dumping them on our heads, our invincible armed forces can shoot them all down before any of them hit us. The conservatives want billions of dollars every year that could be spent trying to help people in this country to live more nearly human lives to be spent instead on ever more technologically sophisticated jets to "defend" us. And they can't keep an empty plane from falling on a kid's head in 55 minutes. The delusion of security is why we accept the pathetic society we live in. I'm beginning to understand why GG Allin jerks off. I only wish he could do more. Sincerely,
Elliot Cantsin/ 1961 Cedar St/ N Merrick, NY 11566

Dear MRR:

Hello, this is Corky and Kris of Colorblind and ARA writing. We would like to cover some issues and events that recent scene reports have left out or failed to clarify.

To all who are interested: CHICAGO IS VIRTUALLY 'NAZI-FREE'! Many people seem to think the Chicago 'scene' is some sort of Nazi stronghold. This is hardly the case-although the "Boneheads" may have you believe otherwise. The Boneheads (the new name for Nazi/racists who look like skinheads) that call themselves C.A.S.H./ Romantic Violence, have basically been isolated and imobilized. They were first pushed out of the scene in 1985 when a lot of concerned Punks and Skins got fed up with their racist violence and ran them into an all-white suburb called Cicero. After we had rid our scene of their kind, a lot of people sort of considered the problem solved. However, we found that they were actually trying to recruit people in the burbs. Fortunately, they were for the most part unsuccessful. The people they did recruit would usually break away from them as soon as thing got too 'hot'. However, as can be expected, some people did stick with them. During early 1986 there was a lot of violence against the Nazis and they were effectively prevented from ever re-entering the 'scene'. This included going to shows or even shopping in a certain area. So at this time they were already isolated and imobilized.

Apparently, since they couldn't flex their imaginary muscle in their home town, they started going to shows in other towns (Milwaukee, Detroit, St. Louis etc.) and distorting the condition of the Chicago area to the people they'd meet. Of course the people bought it, and thereafter Chicago was labelled falsely a "Nazi town". These people were NEVER a major influence on the Chicago "underground" in the past, and are not presently!

During 1987 they were basically a myth. We never saw them or heard from them. In 1988 their six core members/breeders were arrested for an assault on a disillusioned member. These arrests basically 'cashed' "C.A.S.H."! They haven't been larger than 10-15 since then—regardless of their claims of 250! Currently there are about 8-10

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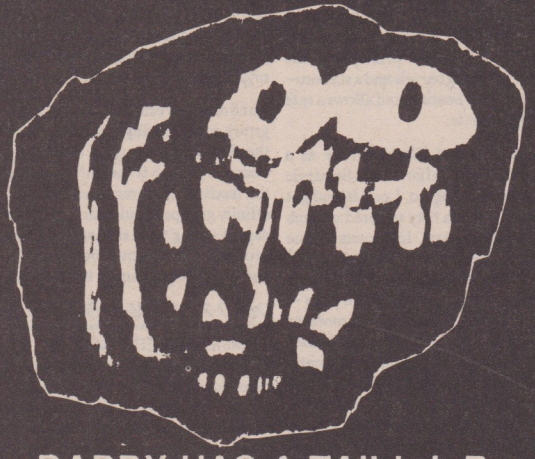

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GENERAL ELECTRIC PROTEST

In the end of May several Sedition Committee activists joined the Vermont "Stop the Slaughter Coalition" in a week of resistance actions against the war profiteer General Electric at their Jerico, Vt. facility. Far from "Bringing the good things to life" by producing light bulbs in Burlington, Vt. G.E. is manufacturing the "Vulcan Mini – Gun", which is one of the world's most lethal guns. The mini – gun operates on the same principle as the original gatling guns, with (3 – 7) rotating barrels and a station – ary firing assembly which prevents overheating, and allows a rate of fire of 6000 – 8000 rounds per minute.

Many people became aware of General Electric's role as a multi – national death merchant in 1984 after G.E.'s Strategic Planning and Aircraft Division in Huntington, Long Island got a taste of their own bitter medicine when they suffered a bomb attack by a unit of the United Freedom Front. In a communique issued after the attack the UFF documented the use of GE turbo – jet engines on A – 37 "Dragonfly" attack aircraft, which are armed with GE gatling guns, as well as napalm, white phos – phorus and cluster bombs. This was, however, no news to peasants from Vietnam to El Salvador, whose villages and bodies have been being destroyed by these GE implements for years. Today, in El Salvador, where popular forces control much of the countryside, the GE gatling guns continue to be a primary counterinsurgency weapon, due to their ability to make liberated villages under attack look "Like hay going through a threshing machine."

May's week long resistance actions targeted the firing range where the guns are tested before being shipped to the Salvadoran military. Activists infiltrated the heavily wooded military range in which GE's testing facility is located. By placing themselves in the primary impact area, activists forced GE to suspend its prerequisite testing. When necessary, activists retreated into the dense woods to evade capture, thereby frustrating GE with tactics similar to those of the popular liberation movements which GE's weapons are used to repress.

These actions broke much new ground. Rather than a symbolic one day protest, or even a whole weekend (which might be readily sacrificed by GE in order to defuse a militant situation), this resistance action successfully shut down testing for a full 8 days. And rather than focusing on the costly (in time, energy, money and organizational resources) act of getting arrested, this action focused on sustaining resistance by evading capture.

The week long resistance also employed an innovative form of organization. Although the "Stop the Slaughter Coalition" provided coordination, intelligence, logistical and technical support, they did not act in the role of an authoritarian central committee which dictates, defines and limits the actions. Rather, the action was affinity group based, with groups of activists from throughout New England each developing strategies and tactics for their actions. And as each affinity group withdrew, new groups arrived to continue the prolonged action. This form of organization provided both creativity and strength.

For 8 days in Vermont, activists proved that even a single affinity group could, on any given day, make a concrete contribution to the Salvadoran struggle by disrupting the flow of repressive weaponry which is the only basis for the continued existence of the fascist Salvadoran government. This being so, affinity groups should continue their resistance on every given day, as a long term strategy against GE's counterrevolutionary product, and as a contribution to both the Salvadoran struggle, and to the overall anti – imperialist struggle.

OHIO 7 ON TRIAL FOR SEDITIOUS CONSPIRACY

JUDGE RULES RACISM IN SOUTH AFRICA IS "IRRELEVANT": The judge has sustained all government objections to defense questioning of witnesses when "racist" is utilized to describe the South African government and its policies. The Ivy League educated judge says the racism of the South African government is "irrelevant" to the issues of this trial. The defendants are charged with the bombing offices of the South African government and corporations doing business in South Africa.

from the JULY 1989 NEWSLETTER of
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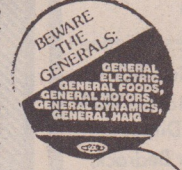

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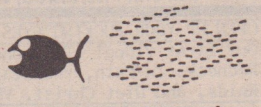

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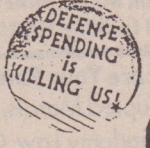

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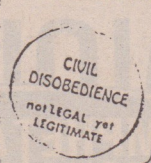

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Letters

Boneheads in Chicago. Compare that to over 100 anti-racist skins in the Chicago area!

However, even though there is no real threat to our 'scene' from them, we still engage in anti-racist activity because we realize that racism is hardly exclusive to roving gangs of bald, racist thugs. There are a lot of "Boneheads" in three piece suits and behind badges. Don't think that just because you eliminated the "bald racist scum" you have also eliminated racism. We live in the nations most racially segregated city—and I don't have to tell you that we have killer KKKops also.

ROCK AGAINST RACISM: On May 20, 1989, ARA/Syndicate held its first RAR benefit show at the United Church Of Rogers Park. We had five popular local bands play for $4! The show sold out and we made $1200 to divide between us and the VIDA/SIDA AIDS clinic—with them taking the bigger slice. The clinic is a program of the Puerto Rican Cultural Center at 2048 W. Division/CHGO, IL 60622. Call them up and take a look around, it's an interesting place.

The week before the ARA-RAR, about 6 boneheads showed up at a "Punks 'n' Skins" picnic. I wasn't there, but I was told that they had come to warn us of the plan the disrupt the show vith a "Drive-by-shooting"! Gee, I thought only Crips and Bloods did that. Guess I was wrong.

Apparently, at that same picnic, some people threatened the Nazis with 'bodily harm' which prompted one of the boneheads to run to a pay phone to call the cops who then broke up the picnic. Interestingly, with the group were two brothers- Joe and Bobby Mateljan—these two are MULATTO! Their mom is black! They are the singer and drummer of "Destructive Youth Patrol"- San Diego transplant. Oh yeah, they used to be totally anti-Nazi, and were even 'leftists'. It's funny how people change with the tide.

Anyway, on the day of the shov we learned that some unidentified callers had been making threats to the church members/employees. The church people insisted we alert the police, who then posted a patrol near the church.

The show started on time. The bands, in order of appearance were: HUMAN RAYS (political HC), FAMILY COUNSELING (S.E.H.C.), STATE OF EMERGENCE (local Ska heroes—they have an ep out on De Bussy Records), SUDDEN STOP (SEHC), and NO EMPATHY (Drunk rock - they have an lp out on Walkthrufyre Records which they discourage buying cos they got ripped off). During SOE's set, about 25 Boneheads showed up outside (about 20 of them were from other cities!). About 200 anti racists emptied onto the street to deal out some 'direct action'. A few small scuffles took place and the cops arrested all of the boneheads—except one female who hightailed it out of there—and about five members of NORTHSIDE CREW (a 'neighborhood' skins & punks crew—NSC/P.O. Box 46246/CHGO, IL 60646). After that the cops wanted to shut down the show but people from the JOHN BROWN ANTI-KLAN COMMITTEE (JBAKC/P.O. Box 7239/CHGO, IL 60680) talked them out of it. Oh yeah, JBAKC showed a MalcolmX slide show between SOE and S. STOP.

The crowd was real diverse. We had Punks, Skins, college students, leftists, your average 'curious' person, some journalists, and even some church members!

THANKS to all the bands that played for free! THANKS to everyone who came out...see you at the next one.

Corky is going to be starting a "Traditional Skinzine" which will probably be called BROGUES AND BRACES. If you want to help out write to him c/o ARA. Signed, Kris Colorblind & Corky Rude c/o ARA, PO Box 11211, CHGO, IL 60611-0211.

P.S. Due to unexpected delays, COLORBLIND #2 will be delayed. Sorry to the bands and all who ordered one!

Dear Maximum,

In issue #74 (July 1989) a band called Johnny Vomit had a classified ad promoting/selling their demo. It is a known fact in and around Chicago that Johnny Vomit's band members associate with white power boneheads - C.A.S.H. if you will. (Chicago Area Skinheads). Last October Johnny Vomit played at Northern Illinois University with Out Of Order. Well anyway, at least 20 white power boneheads/sympathizers were sieg hieling with and at the band who encouraged this acitvity. All of these boneheads came up from Chicago's southside (Blue Island, Dolton, etc.) where the nazis are safe. Here they are away from Chicago's hardcore/punk scene thus they feel safe and are for the most part.

After the show I confronted a few of these indivuduals and they asked why I didn't have pride in my race - because I had confronted them and their ignorance. Anyway, a few of these boneheads left with Johnny Vomit and all of them vacated the club once Johnny Vomit was done with their "set". Don't send your money to these bozos. Also to give you a better feel for the situation many of Johnny Vomit's comrades were sporting Skrewdriver shirts/conrfederate flags (stars and bars) etc. I hope this convinces everyone reading. These people are dangerous if left alon and seeing this "band" trying to sell their demo got me off my ass to expose them for what they are. Also, Northern Illinois Univ. is 2 and 1/2 hours from Chicago thus no one involved in the Chicago scene was there (except me and some friends) thus the boneheads felt extra safe. I mean, hell, they could finally go to a show. Anyway, that's the Johnny Vomit story and it's the truth. If you stand up to these fools (racists everywhere) all they'll do is back down, and remember violence isn't the only way. Reach out, maybe they'll reach back. (If they're not too far gone).
X an observer X

Dear MRR,

I'm writing to inform you and anyone who gives a flying fuck about the rapid descent of the Detroit area scene. I don't see too many shows because the cost is ridiculous. 7 (count 'em) S-E-V-E-N DOLLARS for 3 local bands. The shows are at a bar in Detroit and are all all-age. But come on! The price? Next, the scene is now dominated with skinheads - well, pseudo skins. I've met one cool skin who was anti-racist. The rest of the deviations of the skinhead movement are nazis. One of my friends (who is black) was beaten up by a bunch of them at a show (which I couldn't make it to.) I was fucked with in the pit when Slapshot played by a handful of boneheads (they didn't like the "Nazi Punks Fuck Off" button on my beret.) But I didn't go running in fear of the big bad skinheads. Must have ruined their weekend. I used to be a skin, a true non-nazi skin, but dropped it and went back to punk because the whole skinhead thing has gotten too trendy and I got sick of being labeled a racist (thanks to Geraldo) I'm sick of everyone cowering in the shadow of these dipfucks. They start shit, you return the favor. Even though it will mean suicide in most cases, I'm ready to face it now. I might sound like I'm on a macho ego trip - so let me correct you. I'm sick of them. When you're sick of something, you don't cater to it. I've rarely fought and I'm ready to get my ass kicked, but hey - it's for a cause.

Parriotism. Remember when anarchy and punk were arm-in-arm? Well the patriots are in abundance here. Most of the nazis are the patriots for a "free" country. Gee, "white democracy" sounds a tab bit contradictory to me, wouldn't you agree? A great local band rumored to be communist is now bearing the brunt of patriotic backlash. I don't know if they're really communist, but they question the system and to the patriot that's "commie".

I'm not anarchist or communist, I'm for democracy, minus the corruption and flag waving bullshit. I have a band which I sing for, Positively Negative, who's been around for a while (under a different name) we've been idle for about a half a year (not playing shows) mainly because of the scene. We're going to break back into the scene this summer, also a possible trip to nearby Canada for some shows. We have a demo out - it's $4.00 ppd. and comes with an 11 page lyric book. (I just had to plug it - sorry.) Well, this letter was supposed to be short - but I got carried away, so I'll end it.
Eric LaCombe/ 31529 Tyler/ Wayne, MI 48184

Dear MRR,

I moved to the Bay Area about 8 months ago from San Diego; where going to a show is about as dangerous as dating someone with the Bubonic Plague. This is the same town where skinheads beat the shit out of the Vandals, on stage, and wrecked their equipment, and where the Toy Dolls backed out of a very violent show (about 20 fights an hour) at the last minute, somebody pulled out a straight razor in the pit. So let's just say you take your life in your hands going to shows there. Since I've lived in Northern California I've been going to a lot of shows, most of which have been at the Gilman St. Project. I have to say that I think the place is great; all ages shows with a lot of great bands, not too much violence (although I did break my glasses at one show), and a low door price.

I don't think some people understand what a great thing the Gilman is. People from other places would die to have a club like it. But they're getting complaints about vandalism, broken bottles, trash, grafitti and (I don't know if this is true or not) used syringes!? Of course everything that happens around that area gets blamed on the Gilman but most of it is our fault. I don't see why it is so hard to use a trash can, or keep grafitti inside the club. Hell, they let you write on the walls inside. The Gilman is a gold mine and I'd hate to lose it because of a little carelessness. We are really lucky the Gilman is our club and if we lose it, it's our fault. Sincerely, Dan Neuschafer.

P.S. All you nazi fukcers, move to San Diego, you'll love it!

Dear Readers,

After our plea for more and interesting letters recently, we've been deluged with just such mail. It's reassuring to see that this scene is still capable of intelligence. Tim

The fat dripped sizzling onto the glowing coals. In front of Vital Music Studio, burger-flipper Chicken John looked over his shoulder.

"Uh oh," says the Chicken, "Who invited the commies." This guy comes up to me with a smirky smirk on his face.

He's wearing a Revolutionary Communist Youth t-shirt. He's got a fuzzball Revolutionary Communist Youth goatee. Around his forehead, GG Allin style, is a Revolutionary Communist Youth bandana.

"If I tell you who I am," he says to me. "will you promise to slag me in your column?"

"Wow " I said. "Deals like that don't come along every day. Who are you?"

"Gregory Johnson," he said!

"Great!" I told him, "but I promised to mention Moishe Pippick first. He told me who he was last week."

"No," said Gregory stamping the qround, "you don't understand. I'm the guy who burned the flag!"

Now this is true: Absolutely — Dr. Gazork. This girl comes up to the guy and asks for his autograph. He gave it to her, scribbling his name with a Revolutionary Communist Youth flurry of the hand. I slugged neither one of them. The guy was a lot bigger than me — so was the girl.

This was the weekend before the Supreme Court said, 5-4, that Mr. Greg had a right to burn his flag. Of course, the court made the right decision. Burning a flag is a stupid shithead move that reflects total insensitivitv to the feelinqs of others. It is self-defeating and egomaniacal. But, in a free country, you should have the right to be a self-defeating insensitive egomaniacal stupid shithead. It is a credit to the flag that it symbolizes a country where you are allowed to burn it.

I don't want to talk about the country, but about the act of burning that flag. I want to explain why it's so evil and why flag burning makes me so mad. Remember, I don't think it should be illegal. I just think it's bad.

The flag could have been a symbol for everyone and everything in the country. After all, some inspired housewife in Massachusetts sewed it together from left over tablecloths. The design won the national "Design a Flag" contest and Betsy Ross got a free trip for two to Philadelphia to ring the Liberty Bell. The flag was there for whoever wanted to make whatever they wanted to make out of it. The country grew, adding a star here and there, but basically the flag stayed the same.

The United States, throughout its history, was involved in a lot of things. Nasty things, like killing Indians, condoning slavery, making TV evangelists. Plenty of good things, like fighting Nazis, making spectacular movies and rock and roll. But the flag isn't history. America isn't history. The flag is a symbol for the dream of folks who wanted to make a place different from any other place on earth. It's a symbol for a dream that you can do whatever you want to do if you try hard enough. War, politics and history have nothing to do with it.

The flag should've been all that — and lots of other good stuff. Somehow, things got screwed up. The Joseph Mccarthys. the Jerry Falwells, the Ronald Reagans claimed that the flag was their exclusive property. They said it didn't stand for Chuck Berry but for Anita Bryant. They said it didn't stand for Abbie Hoffman (who named his kid America), but for G. Gordon Liddy. That was bad enough. What really hurt is that the other folks gave it up without a fight.

Not only did the forces on "the good side" let go of the flag without a wimper. They burned it! They allowed a symbol of everything GOOD in the country to be turned into a symbol of everything BAD in the country. They let the bad guys have a powerful red white and blue ally. They let them define the flag and claim it for their own.

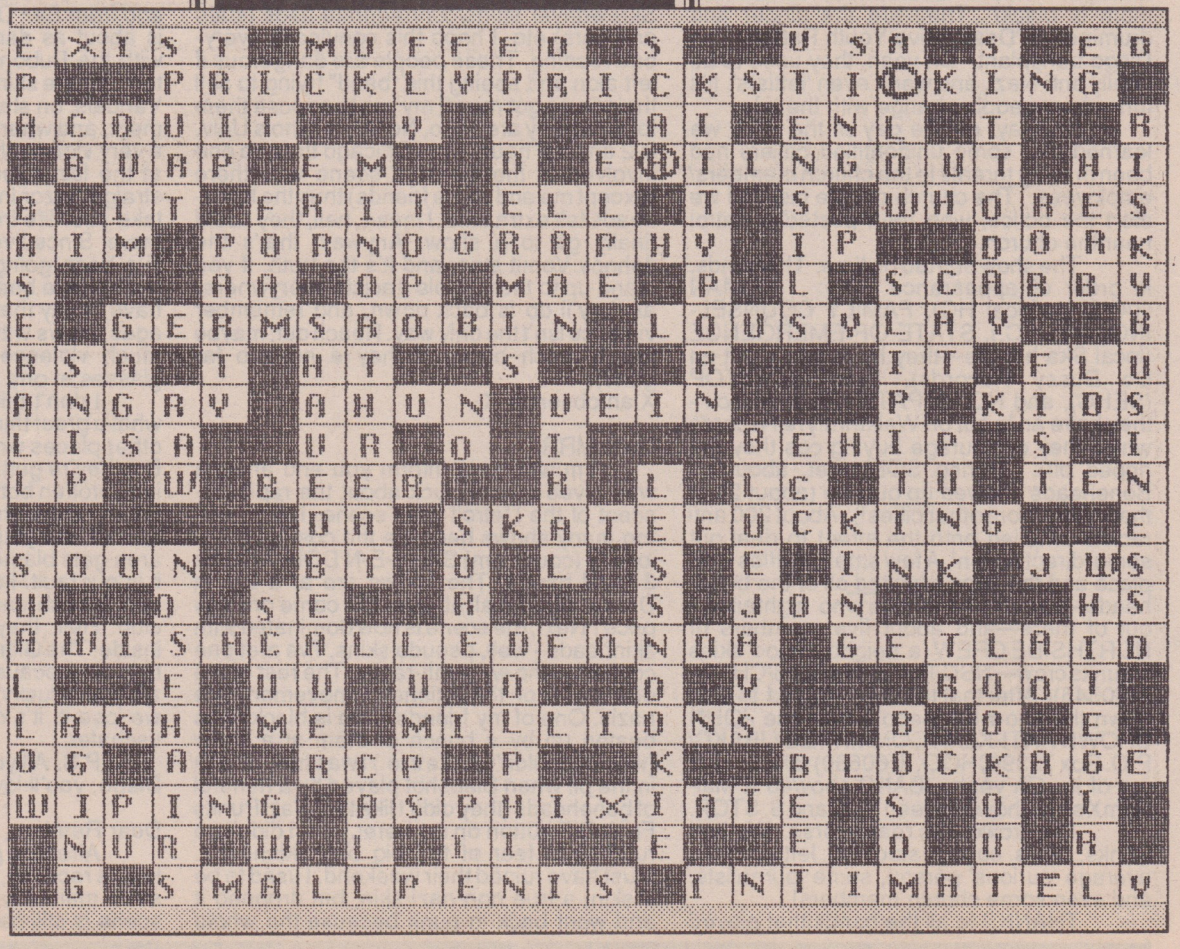
Well, I want it back. That's right, buster! You didn't only burn the flag of the U.S. Contra support. You burned the flag of every little guy on the street giving out free soup to the bums. You didn't only burn the flag of George Bush and Ollie North. You burned the flag of Little Richard and Chuck Berry. You burned the flag of the only country that doesn't ban either THE ANARCHIST COOKBOOK or ROBIN BYRD or Khadaffi's GREEN BOOK or the ravings of BOB AVAKIAN. You destroyed the flag of Fred and Wilma Flintstone. Redd Foxx and Martin Luther King. You took MY flag away from me and burned it. You ripped it out of my hands and gave it to the right-wingers, the racists, and the anti-semites. I want it back. Sure, you have a right to do what you did. This is a free country. Too bad you burned the flag that gave you that right. Yep, you're a shithead, plain and simple. Are you happy with Your slag? If this were China, I'd be writing your epitaph.

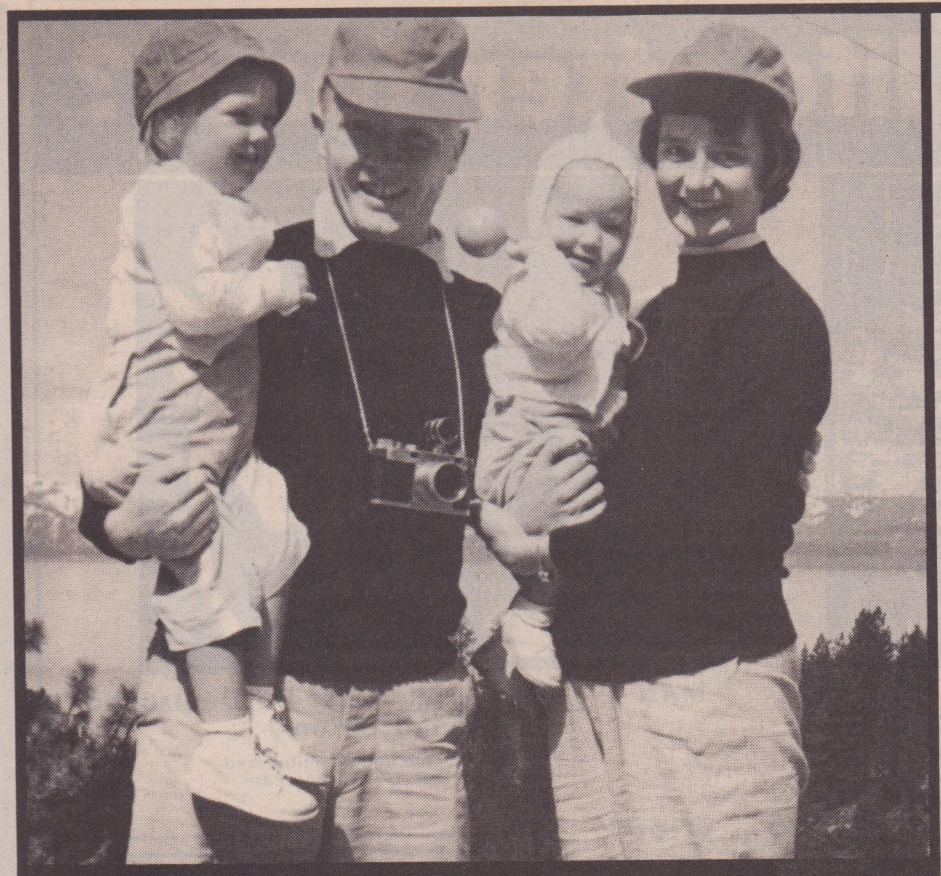
Well, here are the crossword puzzle answers. The circled clues were fuck-ups on my part. The uppermost one reads "I" vertically and "c" horizontally. The other reads "b" vertically and "a" horizontally. Sorry, but nobody was even close otherwise — so tough!

NOTES FROM THE CITY:

1. I got mugged again. This time by dorky yuppie boys with ugly too-big shorts and penny loafers. There were girls too. Blond giggly ones, with baby fat enough to give a years worth of cholesterol problems to a tribe of cannibals. It wasn't a physical mugging. It was a metaphysical mugging.

My mother bought me my first black leather jacket when I was eight. She thought it looked cute. I got my next when I went to Europe in 1972. I still have that one, worn in





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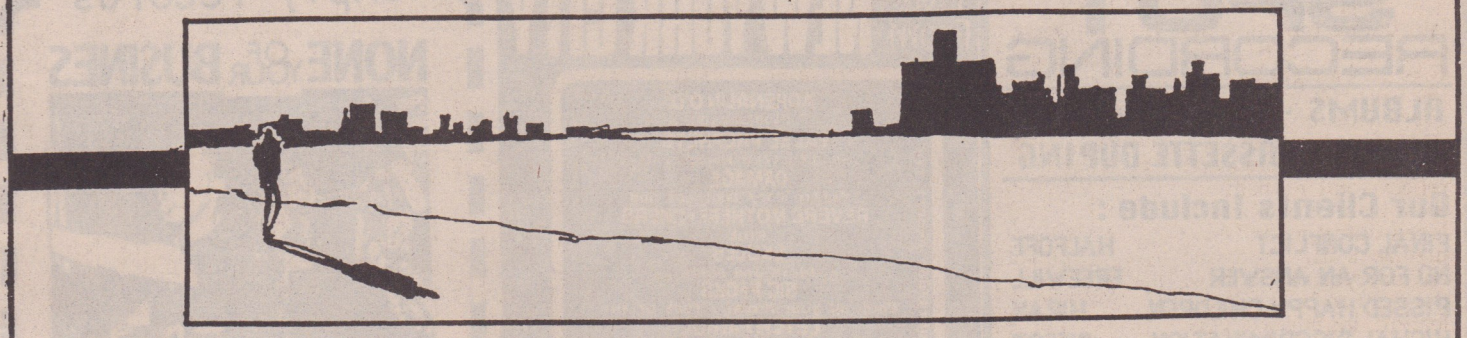

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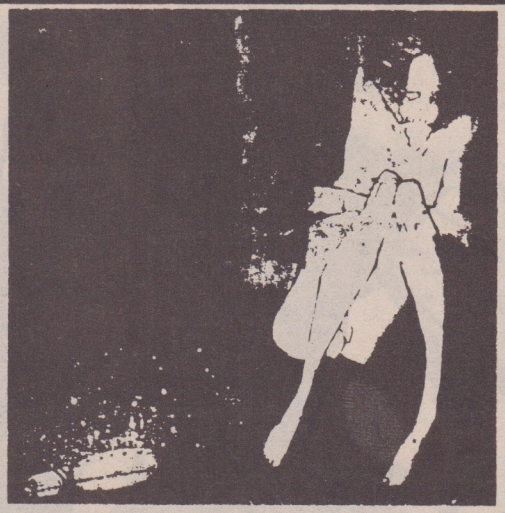

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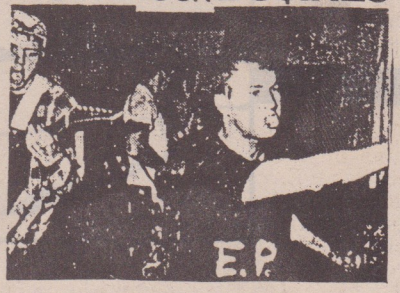

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through more than fifteen years and twice that thousands of miles of travel. Yeah THE RAMONES wore them and I was proud to have beaten the punch. They were cool. In the seventies and eighties, you could spot a cool person anywhere within pistol range. Look for the black leather. They were East Side, Downtown, internationally tough, punk. Two Negroes stole my spare leather jacket, one I bought in Austin. That was about half a year ago. Now Whitey has stolen the entire concept.

I see these yuppie dorks and their girlfriends, wearing black leather jackets. Bloomingdales sells black leather jackets. Every wimp, nerd, off-hours law boy wears one. Every cheerleader, every giggly dim-witted, knocker-brained girl wears one. They're as commnn as roaches and quicklv becoming as attractive. I don't want to be associated with these dregs from the upperworld. After all these years, I can't wear my jacket anymore. They stole it away from me. They mugged me! They took my jacket like Greg Johnson took my flag! Hey Greg, burn a black leather jacket — but not mine!

2. Nate from THE HIGH COST OF THE CROSS fanzine in Bakersfield sent me a scary article from some science magazine. It says that "experiments with mice indicate that two egos can be fused so that they start to divide without the help of any sperm." Previosly I had written that the ability to bear children helped make women biologicallv superior to men. Now they don't need us at all! By the way, all the offspring created these egg-fusions are female! Look out for the gas chamber with an O on the door.

3. The entire NY Scum crew turned out at THE CONTINENTAL DIVIDE on June 5. They came to cry. It was DA WILLYS last show with bass player, Willy. The band will continue with the same name, but in truth they'll be Willy-less.

4. From Ollie Stench (P.O. Box 3383. Buttler Qtrs. Minneapolis MN 55403) comes ITS ALL RIGHT TO BE AN ASSHOLE fanzine, with Morton Downey and GG Allin on the cover and a great hemorrhoid story inside. He also sent me this fine newspaper article about guys who die jerking off and hanging themselves at the same time. It's called "Auto-Erotic Asphyxiation" and I've written about it before. The article says that it causes from 500 to 1,000 deaths a year. Listen guys, there's a better way. (I want to be credited with saving hundreds of lives. I want a medal from the mayor.) Do it face down in the bathtub. That way you still get the same oxygen deprivation. but you can always come up for air. It works for me! It's more exciting than Ben-Gay on the balls! As for the ole hanging method, I wonder if that's how GG plans to do it. Somehow I doubt it — not unless he can be sure of coming on an attractive face at the moment his soul leaves his body on its journey to hell. Mr. Satan has no idea what he's in for.

5. Lately I've been getting a ton of positive fan mail at home including a used condom from Minneapolis. The MRR letters columns have all been about how wonderful Lawrence Livermore is, with nary a complaint, not even about me! Will the nineties be another smiley face decade? "Love the good! Ignore the evil!" God! Please no! I'd rather eat out Gloria Steinem! The only good thing about lovey-dovey-ness is that it means lots of nookie. Otherwise, take me to a riot or bring back Nixon — anything! Just wipe that smile off your face!

Well, I've had enough abortions, and lately I want a baby. I'd much rather adopt one than have one, especially since I have Herpes Simplex something and will have to have my stomach cut open to avoid brain-damaging the little thing too early, but they just don't give babies to 28-year-old-wrecks. I don't even think they give us troubled teenagers, so I have to find a suitable father.

I was thinking that a broken-down musician would be perfect. A slightly decaying man, early 30's maybe, with a marginal job. I'm starting to lose some if my trick qualities, and rather than leap to having tricks, it would be good to just pick another loser. Even a mild alcoholic would be O.K.

Lately I like musicians that are very good and don't have much hope commercially. For one thing, they're like our own American folk culture. I don't mean like folk music, which does trickle down to the small market, i.e. the folk compilation albums I'm on (WHITE TRASH, 109 Records) that, ahem, nobody at Maximum Rock'n'Roll will review. My folk song, "I Love My New Clothes" is very political, very raw, very much a today kind of song...they were blaring it at THE ANARCHIST SWITCHBOARD just the other day.

I mean they're more like German people that wear Leiderhosen and dance in beer festivals, or screwed-over Africans tromping around a fireside in yesterday's tribal gear. They've spent all their life on something that probably will not matter in terms of their survival. They're QUAINT, charming, they're practically Rough Trade.

I've spent my whole life, since that key miserable childhood/peer rejection, hanging out, intermittenly learning how to write, singing with musicians who were too good to play with me and doing something like guerilla theater whenever possible. A corporate lawyer who was my own age and cuter than me tried to pick up on me the other night, and she did it because these pursuits made me ROUGH TRADE to her. Things like reading at a "Poetry Meltdown," sandwiched in between two street people (gosh, they're just multiplying!) made me clumsily sincere compared to someone dressed in neat clothing toiling for cab fare and a nicer apartment at a huge corporation. Even though I was an older lower-middle-class white girl I was just a bit, well, DUMB.

This all thrills me. It's been obvious for some time now that white people are on the decline, just like the British Empire once was. To go from being on the decline — the dullest, least relevant, whiniest, out of touchest — to being quaint is more than I hoped to see in my own humble generation.

Once you're quaint, which my husband, baby and I will be, you can be sought after for meaning. Like people go to New Mexico and buy goods from overweight American Indians who have to coyly play up to their customers, a constanly flip-flopping seller/buyer game. You're buying their culture, but they've got their backs against the wall and have to sell it to you.

There's even a town in New Mexico that's like a display town. If you were Indian and lived in that village, your job would be to live your life in front of a constant stream of paying visitors, you know, just walk around and be INDIAN. I was always jealous that I could't get a job like that, it seemed like a perfect post for a lazy exhibitionist.

I also know that my future husband, the decaying alcoholic good musican, and I will be quaint because lately there is a surge of people who grew up post-depression era who are walking away from corporate positions. Avarice and greed no longer seem like satisfying ways to while away a stint on earth. I think this is because people under, say, 45, don't really remember a time of work-or-starve. Their parents may not have properly instilled the fear of walking without a tightrope to them, and even though we have an economic crunch coming up it's hard for people who grew up middle class to really conceive of the worst depression.

So, they go along the course, college, law school, MBA, score the job, master the board game, and then discover that they just can't collect, like, nice LITHOGRAPHS or something and have it all even out spiritually.

I know these things because I have met a handful of these people and base everything on my own small petty life. My bartender on the Jersey Shore had walked away from being a commodities broker, but was serving people several steps below figuring out what a commodities broker even did, caught in the opposite trap of just getting over with three jobs. That bartender was trying to soak up some kind of life more real than what he'd left, but was still automatically hustling like a salesman anyway.

Just because my future husband and I will have spent our whole life in futile attempts at aborted self-expression, we will seem like we have more meaning than the bored people at the companies. We'll also be cute, because after all, we'll still have to sell ourselves for laughably small amounts of cash. My next book contract is for less than a good consumer would spend on a ski weekend, my future husband will be doing open mike nights at hideous speakeasies, and we'll dress our baby in shabby thriftstore clothing, giving him a fuzzy, well-worn look.

We'll all be quaint. I just visited the charming Jersey Shore area of our great land, and caught up on my friends there. On the Shore I saw a good new band called THEY MIGHT BE VAGINAS, got a fanzine called DRIPPING WET from a girl who said she loved my tape becuase "it sounded so 70's", making me feel quainter than ever, and got to see LOU RUDOLPH's paintings of all the local bands and the now 5-year-old LOST IN AGGRESSION. Jacko, who started his hardcore band DIRGE about ten years ago, is working in a Dunkin Donuts 14 hours a day in order to raise two children, which is carrying quaint a little too far. Maybe two corporate lawyers on vacation could take his shift, and really experience the gritty life of a genuine American punk poet.

I decided that I'm a capitalist-atheist, becaust I don't believe in "new" anymore, but still like other aspects of marketing, like salt-and-vinegar chips and thrift stores.

ASSASINETTE GO-GO GIRL Abbey

says that once you stop believing in "New" the rest of it crumbles, but I'm just going to take my atheism one step at a time. Being quaint removes the burden of being "new", it's kind of relaxing. Nobody will have to leave their party bands to get serious anymore.

Party bands are apparently more serious than anything else. It won't be like that reunion of PAUL REVERE AND THE RAIDERS where they at least all pretended that they had turned into human beings who trafficked in real estate and banking. I don't know if a successful real estate tycoon would actually play casino gigs, but they obviously thought it crucial to invent grown-up business bios when pressed. Girl singers won't have to be tragically raped at knife point or married to monsters who force them to retire early, the BUTTHOLE SURFERS can spend their happy middle years on their millionth tour, and MYKEL BOARD won't have to ever REALLY clean his apartment.

Well, here I am, back by popular demand, at least for now. I believe that I have some explaining to the MRR readers or at least those who read my past columns.

Boy, am I sorry I haven't done much lately. Lord knows I've tried to get motivated but every time I sit down and attempt to apply myself I think "Who fucking cares anyway?" Obviously some people do because I've gotten several pieces of mail and verbal requests at gigs for a revival. I have always tried in the past to discuss issues that aren't too "scene cliché," you know. Like gig and skinhead violence, lack of places to play, no unity and that straight edge garble that I've read for years. But lately I've had absolutely no cause to crusade until this month's revelation...So here it goes.

I just returned from a three-week stint in Costa Rica and my question to all of you Centro American readers is..."Where the fuck is the Costa Rican scene?" I checked out every street in San Jose for some vestiges of alternative music and came up empty-handed!

On a more serious note, I was in Costa Rica studying tropical biology and to witness the destruction of tropical lowland rain forest first-hand. Now, for all of you people that think you understand the crisis in the rain forest but haven't really been there, you can't know too much, it's worse than you would ever imagine. As our plane flew over El Salvador I could see fires where they were burning out forest for pasure (there are no more primary growth tracts of pristine forest left in El Salvador that are worth anything).

At least Costa Rica is a country with a stable government that had snough sense to start a national park system that encompasses almost 25 percent of Costa Rica. On the other hand, it is also responsible for some of the fastest destruction as well. Farmers are still subsidized to cut away forest for cattle pastures and agriculture — two of the biggest industries in Costa Rica. I'll bet that none of you guys will be shocked when I tell you that the Inter-American Development Bank in Costa Rica that is responsible for most of these subsidies is largely made up of U.S. dollars. Fuck those people who say "Oh yeah, save the rain forest — and here's $10,000, Jose, so you can clear more land for your cows so we can fill that McDonalds order on time."

It's not the farmers' fault, they are just trying to squeeze out a living the only way they know. Global warming, greenhouse effect and bio diversity are concepts that mean nothing to people who would probably starve if they didn't farm.

What they may not realize is that rain forest soil is extremely poor. All the nutrients in the soil are in the first two inches, and the rest are tied up in the trees themselves. Clearing the fragile ecosystem only promotes long term erosion. The first man-made desert appeared in Panama because of overfarming and soil erosion.

Because population in the country is growing and farming techniques have become more efficient in land clearing, more land has been cleared and forest destroyed in the last 40 years than in the entire history of the world.

If you think I'm being too serious this month get a load of this...

If you clear a forest by slash and burn techniques you destroy the ecosystem by eliminating all plant life on a given plot, only a few shade trees are left. If this is done on a wide enough scale plant and animal extinction can and do occur. There are so many tropical plants that have yielded useful medicanes that detroying an environment that may house a cure for a disease like AIDS is unconscionable. We may have already unknowingly destroyed such an organism.

What a person sees on TV or learns in a classroom about the tropics doesn't hold a candle to actually standing under the forest canopy and experiencing the total life around you. Every inch of space is utilized and alive with plants and animals. Insects rule this place, they are on everyithing. If you just keep your eyes peeled you can seee hundreds of species in 50 yards.

The tropical rain forest is the only environment that completely consumes intruders. Everthing is so green and chaotic that you can get lost 50 feet from the edge of the jungle (I should know, I did). The amount of life is amazing even at night. I just stood in the dark and listened to my world. It was refreshing to hear no sirens, shouts, horns or airplanes.

The forest sounded like some Walt Disney recording of the Jungle Book.

OK, enough ranting — possible solutions...

1) Daniel Junzen is a biologist who has helped establish several parks in Costa Rica, he is trying to implement an educational system for Costa Rican children and teach them to take pride in their land as a national park whose existance can bring capital into the country so that farming the land won't be their main source of income. Children are learning the value of the forest and hopefully this knowledge will stay with them and they will try to salvage what little is left.

2) Logging interests also reign supreme in the area. Find out where your furniture is coming from. Did you know that in order to get to one mahogany tree, several dozen other trees have to be felled in order to get to the source of your coffee table?

3) About that Hawaiian vacation you were planning — well, why not try Costa Rica? It's less expensive and the beaches are empty. Plus - your tourist dollars help to keep the national parks. Save Maui for your parents.

4) Give donations to organizations that support protection of the world rain forests and related habitats, like the World Wildlife Fund (whose address escapes me at the moment).

5) For heaven's sake, take the greenhouse effect seriously — global warming is a serious issue.

Now, if you're still a zombie and don't care about rain forest (and related cloud forest or tropical dry forest) preservation, think oxygen. If you cut the world's forests and pollute her oceans, where are we going to get oxygen for our expanding population to breathe? Not from the corner mini-mall or video store.

Thank you for reading this. I plan to continue my tropical studies for a while and hopefully I can help make a difference one day. Until next time, see ya, Mouse — and my real name is Alison Braun.

Glory be, it's happened! I've been saved! It all took place at a Uniform Choice show in Vancouver. There I was drinking a beer and watching the band when it sudeenly dawned on me; "I don't need alcohol!" Yes folks, I've found the straight-edge way and there's no looking back now. After thirteen years of drinking I've finally realized that I never liked beer, I only made myself think that I liked it. Moreover, those two beers enjoyed on a patio in the sun weren't for pleasure, they were a desparate attempt to get drunk so I'd have an excuse to go out and cause trouble. Praise Krishna, I've been healed! No longer will I drink beer while I write about politics, now I'll drink Coke while writing about my personal relationship traumas. I don't have to dwell on world problems anymore, now I just have to worry about how hard I can mosh. Plus, best of all, never again will I worry about being politically conscious because I now know that it's enough to be staight and alert! The only drawback to my miraculous transformation is that I now have to replace all my cause-oriented tee-shirts with $15 shirts promoting SE bands or skating merchandise. Oh well, it's a small price to pay for a new religion.

Before I settle back into my new-found bliss, however, there is one last issue of seriousness which I would like to contend with in this space. It concerns a spectre which is haunting our society today like some grotesque grim reaper. I'm referring, of course, to AIDS. The reason I chose this topic is the fact that, despite all the press which this horrible disease is getting, surprisingly few people really know what it's all about. The majority of people in North America (and, yes, Stinky, the majority of MRR readers too)

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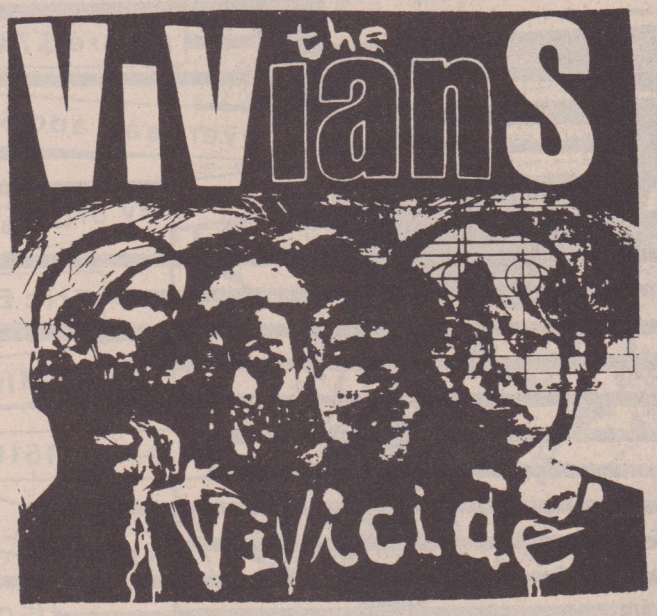

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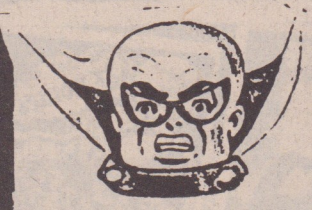

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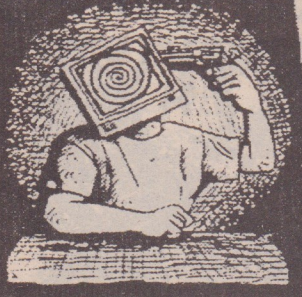

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still believe that AIDS is a homosexual disease which you needn't worry about as long as you're not sticking your dick in someone else's bum or vice versa. This is quite simply not the case!

Recently Montreal hosted the International Conference on AIDS. Here are some interesting notes and quotes from the Conference which I pulled from the Toronto Star of June 16, 1989:

Children aged 1 to 5 constitute the largest group of people with AIDS in 47 African countries.

From Dr. Cecile De Sweemer of Senegal; "Every time I heard God sends AIDS to punish homosexuals, I notice heterosexuals and children are also hit. Is God a drunk driver?"

HIV infection does not necessarily preordain AIDS infection.

"Either you'll yield on opposition to condoms or watch the faithful die", a warning to religions from Toronto's June Callwood.

More on religion from Gregory Baum of Montreal; "The church's decisions are made by celibate men who have no experience of guiltless sex".

And, finally, a word from an AIDS-infected woman from Denmark, Amanda Heggs; "I don't know if I'm dying of AIDS or of being untouchable."

The point of all the above is twofold. Point one is that AIDS is not some strange plague winding its way through the world like an evil serpent. It is a disease which is spread through sexual intercourse, the use of hypodermic needles, and, rarely, blood transfusions from an infected supply. The second point is that AIDS is not a moral issue, it is a disease, pure and simple. Whether you have a hundred sexual partners a month or shoot heroin three times a day, you are at no greater risk than anyone else as long as you are careful! The authorities know this but can't say it for fear of coming across as proponents of promiscuity and drug use. Simply use clean needles and reliable condoms and you can do anything you want! Remember, if you use one dirty needle or have one night of unprotected sex you are at more risk than the person who has safe sex twice a day with different partners or shoots with clean needles all the time. So forget what the schools, governments, and churches are telling you; you can do anything you damn well please as long as you're safe about it!

That's all for this month, I'm going to go revel in my new-found purity now. Next month I'll be back to tell you all about my (inevitable) problems with my friends.

Once, a man I was involved with called me a wench. I was deeply flattered, partly because it was said out of admiration, but mostly because I have come to find wench-like qualities very commendable: savvy, aggressiveness and a healthy dose of wantoness. Ah yes, the fleshy stuff of which some women are made!

As a youngster, I used to consider "wench" a very negative word. This is perhaps understandable since it is connoted as such by both the dictionary and society. I would itch with the rash of properness whenever I was around a woman who laughed too loud, wore flashy make-up or clothes, or was in questionable company. I assumed these women surely must be lacking in morals and respect. In a way, I was right, they were lacking MY morals and MY respect...but you know, I always felt compelled to stare at them.

Bourgeois or Bust. As fate would have it, time progressed, puberty hit, and it seemed my personality wasn't the only thing that was developing. By the time the great Goddess Hormone was through blessing me, my cups did overfloweth! Despite the change in scenery, I continued to dress as I usually did; t-shirts, jeans, stretchy stuff, you know, the classic "If I fall asleep in it, I can be dressed for school when I wake up" gear. While I remained unfazed by my new bodily phase, it seemed others weren't quite so blase. I realized that if I dared step out the door wearing anything more revealing than a Coleman pup tent, the epithet "SLUT" or "WENCH" was hurled my way. "Well," I steamed, "how do you like that?! I'm a wench by design!" I was not thrilled. This was quite a slap in the face to me, having previously been safely regarded as an "egghead" or "brain." So, I tried toning down my clothes, and sported about school looking not unlike a fledgling corporate executive. This self-torture/restraint for public appeasment continued for a few months. All the while I thought, "Better safe (conservatively dressed and accepted) than sorry (natural and ridiculed)." Then, as if on cue, Barb entered my life.

Barb was probably so named because it's as close to "BAWD" as any name's gonna get! By nature, she was funny, warm, and smart, as well as a smart-ass. She singled me out at the high-school band practices, (she played trombone, appropriately enough.) and we became instant allies. In her friendship, I found a wonderful alternative to the flimsy, fluffy relationships I'd known previously, where the bonds lasted only as long as no boyfriends entered the picture to become a new all-consuming focus. For the first time, I had a girl friend who had more on her mind than attracting the perfect male specimen, and more to her character than the wiles employed for such a boring sport. Her openness inspired me to become much more expressive, daring and openly affectionate, and anyone knows that those qualities are certain to sabotage one's reputation in high school!

Sure enough, all our hugging and hollering aroused suspicion among our pastel-clad pea-brained schoolmates. Barb and I hugging eachother in public spurned whispers that we were "DYKES," while our loud carryings on and hugging our friends, male and female alike, earned us that dreaded brand "WENCH." To little ole socially sensitive me this was a lot of heat, but for the first time, I didn't bail out of the kitchen. I wasn't about to let a little jealous name calling scare me back into the safety zone. I decided I'd much rather deal with the stigmatization and have a life full of fun than ditch Barb, tone down, and have a life full of shit! I never regretted that decision, although admittedly, the nonstop harassment from the science club members did force me to reconsider on occasion. It's bad enough to have the jocks rag on you, but when the geeks can join in, you know you must be thought of as pretty lowly!

Out of the Bouge and Into the Black. Well, Barb and I eventually peeked out into the real world, and as soon as the sunlight hit my face, I quickly darted underground to the punk turf. I was operating under the paranoid assumption that life was just one big high school, and that I'd find safe haven among the other freaks. How eagerly I anticipated acceptance from the leather-jacketed crowd! Visions of a cozy, open collection of misfits danced in my head, a group where female aggressiveness and stretch pants reigned supreme. I was certain that these people would be above being harshly judgmental, after all, they must know how it feels to be rejected... and besides, if these people didn't accept me, who would?

As it turns out, my assumption was not only paranoid, but naive, too. In my innocence, I didn't realize that just because poeple look different than the average Jo or Joe doesn't mean they ARE any different! The amount of petty judgment and condemnation was, and is, the same on either side of the white pickets, and both sides adhere to the same code of decorum for women: Silent and shrouded. Among the "punkers" as well as the preps, any woman showing fault, be it of the obediance kind, or the bosomy kind, is a (ominous music, PLEEZ...) you know, a...Shhhh, here she comes.

Now I know disagreeing with Mykel Board is a rare occurrance, but, alas, I must confess, I DO have to disagree with him on one thing. In his hilarious expose that revealed what every p.c. boy wants to hide called "How Boys Think" (MRR# 61), he defines a whore as a girl who will fuck every guy except one, so this one guy decides that for this reason she's a "whore." Okay, I'll agree that may be one way to be branded a "fallen woman," but there's a couple other ways as well, all related to the same principle. A"WHORE" is not someone who trades sexual services for money. After all, no one called Sidney Biddle-Barrows ("The Mayflower Madam") a "WHORE." A "WHORE", "WENCH", "SLUT", etc. is any woman that does anything "wrong." A woman who tells a man to shut up when he heckles her on the street is a "stuck up whore." A woman who gets drunk and loud in public is a "whore." A female worker that makes a mistake on the job is a "stupid whore." A single woman who wears a mini skirt may not BE a whore, but she sure "Looks like a whore." And don't forget that a woman who "steals" your boyfriend is definitely a "whore." Yes, all you man-blamers out there, it's true that women most certainly don't hesitate to call each other whores. Sorry, ya can't heap all the blame on one gender this time!

Now this particular name calling upsets me for a couple of reasons. First of all, why is a whore such a bad thing to be? Prostitution is a job like any other job, (except its intentions may be a bit more honest) and the character make-up of the workers in this profession is as diverse as in any other. To assume that all prostitutes are without scruples is indicative of ignorance on our part, and to use any synonym for prostitute in a derogitory manner is more insulting to the real prostitutes than the women who are the target of the insult. Secondly, I find the pretext under which the term is applied appalling: Step out of line, and you're cast

into the cesspool of ill-repute! This Madonna-Whore/Scylla-Charybdis behavioral judgement is employed so much in our thinking that anything a woman does, intentionally or not, that is seen as threatening to anyone makes her eligible for stigmatisation. So ANY woman is a candidate for this sort of cumbersome slag, all she has to do is exist! Easiest thing for a woman to come by!

Much as it does bother me that this sort of insult is so readily tossed around, at the same time I've managed to become comfortable with it in my own way. The way I see it, the world isn't without hope as long as there are women who are challenging things, whether by concious action, or just by doing their own thing. They may be whores to you, but they're heroines to me. So remember, all you judges in the beauty contest of life, never judge a "whore" til you've teetered a mile in her stilettos.

I got arrested at a riot in Tompkins Square Park last week and spent the night in the holding cell at the 7th precinct police station. I asked to use a bathroom, and as Sargeant Delgado led me out of the cell and down the hall he asked me. "Well, was it worth it?"

"What?"

"Getting arrested. Was it worth it?"

I thought about it for a second. It seemed like a strange question, one I didn't really have an answer for. "Worth it? I guess that's just not something I think about."

It's not like I set out to get arrested. I didn't want to get arrested. But when a bunch of cops grabbed a girl out of the crowd and started dragging her behind the police lines, I couldn't just stand there and watch them take her away. I've seen cops try to arrest someone and fail—when enough people try to stop it they can. But if it's just a few people, or just one, all that happens is that the person who interferes gets arrested too. "Obstructing government administration" I think is what they called it on my ticket. I was also charged with "disorderly conduct." Before I saw my ticket I didn't know what they would charge me with. So I asked Sargeant Delgado. "What did I do?"

"You got involved."

"There's no law against getting involved."

"Yes there is."

"What's it called?"

"It's called don't mess around with Sargeant Delgado."

So there it is. I was arrested for getting involved. And was it worth it? If I had just minded my own business I wouldn't have to go to court and face a $50 fine (or 30 days in jail). The person I was trying to defend from the cops got arrested anyway. My actions didn't accomplish anything. My losses: a lot of time and $50 (and I'm broke right now). Was it worth it?

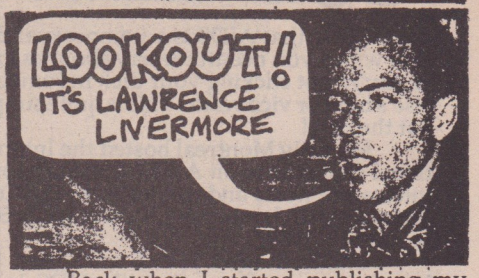
A year and a half ago, back in Berkeley at the Gilman Street Project, I got beaten up by skinheads. My crime? Getting involved. I knew the skinhead boys wouldn't hit girls so I was trying to put my face in between their fists and the people they wanted to hit. (They had shown up for no reason except to hang around outside the club and beat up us wimpy Gilman peace punk types.) Almost everyone was trying to stay out of their way as much as possible, to avoid getting hit. One guy (from New York, so he wasn't afraid of skinheads) refused to be intimidated. They told him to get the fuck out of their way but he just stood his ground. Two skinheads came right up to his face and a third came up from behind. Everyone else was staying far away. He was alone, surrounded.

I went over and stood as close to him as possible. Why? Did I want to get beat up? No. I didn't think they would dare hit a girl. But I forgot about the skin chicks. (They DO hit girls. And boys.) A few of them grabbed me, threw me against a car, pushed me on the ground and started kicking me. Probably close to fifty people, who almost all knew me from Gilman shows, stood and watched. I didn't try to fight back. I kept thinking these people who knew me would help me, they would stop the fight. After all, fights at Gilman were usually broken up pretty quickly. Not this time. Not until a friend of mine (also from New York) came out of the club and saw what was going on. He pulled me away from the skin chicks and got a couple of nasty bruises for his efforts. I had some pretty ugly bruises myself, but nothing more serious.

And was it worth it? I didn't accomplish anything. I didn't find out what happened to the person I was trying to defend. I know he wasn't badly hurt, maybe he wasn't hurt at all. But that's because he could defend himself, not because of any help from me. Again, my efforts were spent for nothing. But I guess when I ask myself if it was worth it, I have to ask myself if I would do the same thing again in the same circumstance, knowing it would do no good to anyone else and might hurt me. And the answer is yes, unquestioningly yes. I do it without thinking of the consequences to me or anyone else. I know that sounds kind of scary, doing something without thinking, but certain values are set so deeply in me that I don't question them. They're internalized. If the risk was more serious, if the risk was death for example, I don't know what I would do. I guess it would depend on the circumstances. I won't know until it happens. But when the risk is something as mild as getting beat up or getting arrested, I will always be guilty of getting involved, even to defend someone I don't know, someone who might even turn out to be an asshole.

The deepest feeling I had that night at Gilman was betrayal. How could those people stand there and watch me get beat up because they were too scared to risk a punch or a kick? Physical pain is nothing compared to the shame I think I would feel in their position. I wouldn't be able to face myself. And that's why I get involved when maybe I shouldn't. At least I can feel like I tried. At least I didn't stand there and watch, just watching and thinking "I'm glad it's not me."

So my answer to Sargeant Delgado is this: Yes. To me, it will always be worth it to stand up for what I believe in. It will always be worth it to fight injustice when I see it. It will always be worth it to try to defend someone who's getting hurt. It will always be worth it to get involved. And if that's my crime- getting involved—then I'm glad I'm guilty.



Back when I started publishing my own zine I used to get it printed at this xerox place near Telegraph Avenue in Berkeley. I'd usually only print one or two hundred copies because that's all I could afford.

One day when I came in with a new issue the guy at the counter told me, "Hey, that's some hella radical shit you be writing."

I figured that for a compliment and thanked him, and that's how I met Al. The next thing I knew he was giving me special deals so I could afford to put out two or three times as many issues, and over the next couple years thousands of the punk rock flyers that decorate the city of Berkeley came from Al's shop pretty much for free.

During that time I got to know Al pretty well, and the more I knew of him, the more I admired him. Here was a guy who had grown up in the ghetto, in the projects, where almost everyone he knew sold hubbas for a living until they ended up in prison or dead. He was one of the very few to make it out of there.

When I met him he was just a shit-worker earning minimum wage and getting bossed around by a bunch of arrogant white college students. Now he runs the whole shop and the students are working for him. Not that he gives back the kind of treatment he got; in fact if I had to have a boss, I couldn't think of a much better one than Al.

Whenever I'm in Berkeley I usually stop by to shoot the shit with Al, and that's what I did today while I was waiting for the "anarchists" to show up for the riot. It's this tradition they have; each year after the anarchy convention, the really hardcore dudes and dudettes go march around and fuck shit up and fight the police.

This year the convention was in San Francisco, and most of the people participating decided they didn't want anything to do with the so-called "Day Of Action." They even asked the ones who were into it to take it somewhere else outside of San Francisco.

So it was decided that the East Bay would be the site of this year's trashing. Now there are a lot of cities in the East Bay, and most of them are pretty fucked up, government-wise, police-wise, every which way. There's also one city which has possibly the most progressive government in the United States, the most easy going cops, the most tolerant atmosphere. I'm talking about Berkeley, of course, and naturally that's the city our heroes decided to fuck up.

The plan, supposedly, was to march up to Telegraph Avenue and take over this empty building and give it to the homeless. I doubt that more than a handful of people believed that would happen; almost everybody knew that it was just a pretext for starting a riot. The plan was also supposed to be a big secret, so I was a little surprised when I got to the Avenue a few hours beforehand and saw the target building boarded up and surrounded by police.

I mentioned that to Al when I came

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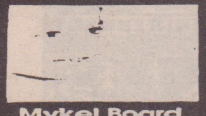
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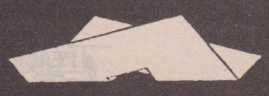

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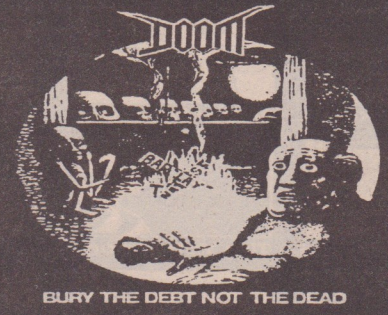

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into the shop and he said, oh yeah, the cops had come around that morning and warned all the merchants about what was happening. They even handed out copies of the official Day Of Action information sheet.

Al was none too thrilled about this. He was planning on going out with his girlfriend, and now he had to sit in his shop with a baseball bat and guard $5000 worth of plate glass windows against the would-be revolutionaries. Pretty bourgeois of him, huh? Except that he doesn't get paid by the hour, he gets a percentage of the profits, and if the shop loses money this month, no paycheck for Al.

Well, about this time I can hear a lot of you radicals out there saying yeah, but you can't make an omelet without breaking eggs or some variation on that theme, and even if Al, who as a black male in America had about two and a half strikes against him the day he was born, did manage to work his way out of the ghetto and make some kind of life for himself, he's still just part of the evil capitalist system that has to be destroyed, blah, blah, blah...

Yeah, I'd find that argument a lot easier to take if it weren't coming from a movement that's about 95% middle and upper middle class white kids who when they get tired of smashing the state can probably get mom and dad to spring for the plane fare home. I'd also have a little more respect for them if they took their street fighting act someplace where it meant something. Like Al said, "I'd like to see them motherfuckers go march down in Oakland."

I myself thought they might have tried a tour of San Francisco's financial district, where the banks and stock brokerages that represent the real power in this country are located. Of course there they would have had to deal with the Tac Squad, who are not noted for playing footsie with protestors the way Berkeley police do.

Yeah, yeah, spare me the crap about how all pigs are tools of the oppressive system, yatta yatta... I've lived in Berkeley, through good times and bad. Berkeley cops are about as good as cops get. Sure it would be nice if there were no cops at all. But you guys who think we're going to get rid of cops by beating them up or killing them, do me a favor and take care of the really evil ones first, OK?

Anyway, I went outside to check out the action, and naturally had to wait a long time, since anarchists are always late for everything. But when the mighty people's revolutionary army finally hove into sight, it looked pretty pathetic. You had maybe a couple hundred people, mostly dressed in black, a lot of them with bandanas over their faces and helmets on their heads. Another couple hundred spectators trailed behind them.

The first blow for freedom was struck when one valiant protestor picked up a trash can and threw it into the side of a city bus full of people on their way home from work. Somebody else smashed the front window of the bank and another guy decorated the damage with a spray painted anarchy symbol. Then there was a long parade that wandered all over the place tipping over all the trash cans. Gee, isn't it going to be fun after the revolution when we can all throw our trash right in the streets without being oppressed by the state-controlled garbage collection system?

Then things got really exciting. A great big Coca-Cola truck came rolling down the street. A black guy was driving it. Suddenly a brick came flying through the windshield. The driver jumped out and ran, and the revolutionaries had seized control of their first enemy vehicle. They rolled it out into an intersection and started smashing it up. They busted open the doors and took out all the soda pop. A great victory for the people! What an inspiring sight to see these brave warriors milling about, guzzling down their liberated soft drinks!

Their energy redoubled by this successful skirmish, the people's forces moved on toward Telegraph Avenue itself. The bourgeois tie-dye and incense vendors had already packed up their tables and moved out, so the mob's fury was visited on other symbols of the oppressor. SMASH!!! went the window of a computer game store! KA-BLAMMM!!! went the window of the Shakespeare Book Company!!! A dozen more trash cans fell victim to the people's righteous wrath!!! The entire fascist-corporate-state apparatus tottered on the brink of total collapse!!!

But victory was short-lived. The uniformed, helmeted, truncheon-wielding lackeys of the ruling class now made their move, forcing the freedom fighters back from their hard-won turf. Bottles and rocks went flying as the crowd retreated, but there was no denying that the tide was turning in favor of the police.

Then a funny thing happened. A lot of local Berkeley people who had been standing around watching started cheering for the cops. This might not seem so amazing to you if you don't know Berkeley, but you're talking about a town where riots are as common as Rotary Club bake sales are in a lot of other places. Over the past twenty years I've seen cops attacked or beaten up dozens of times; I even saw a cop get shot during one riot. Even the relatively liberal Berkeley cops of today are not all that popular. But here were people who live and work around Telegraph Avenue egging the cops on, even pointing out to them where the rioters were hiding.

So what it is it? Have the people of Berkeley, after all these years of supporting every liberal/progressive cause that comes down the pike, suddenly turned fascist on us? Have all those drugs finally melted down the collective consciousness? Or do you suppose that maybe these folks who through a lot of hard work and organizing have managed to create a city that's at least semi-responsive to the people who live in it, a city where the government actually has been known to take the side of the people from time to time, might be saying: "Hey, you dipshit spoiled brats, you want to play revolution, go do it in your own fucking town."

I'm no pacifist. I know that sometimes you have no choice but to fight. But fighting is the last resort of a wise man and the first one of a fool, and by far the best way to win a fight is to stay out of one. I guess I learned that a few years back when I signed up for martial arts classes because I was tired of getting hassled when I'd be walking around the city. I had visions of myself doing the Ninja stomp on a whole gang of baddies the next time I got fucked with.

But lesson number one had nothing to do with kicking ass. It was all about carrying yourself in such a way that violence never even came near you. I wasn't a perfect student; I've suffered few cuts, scrapes, and my famous black eye since then, but every time that I got involved in a violent situation, it was because I forgot to be aware of where I was and what I was doing.

You want a revolution, you build one, and if you have to, you defend it. If you think picking pointless fights with heavily armed cops has anything to do with revolution, you're probably not going to be around long enough to build anything but your own prison cell or grave. Destroy everything now? Yeah, great sentiments for an old-fashioned punk song, but maybe you ought to bear in mind that there are five billion people on this planet that need to be fed, sheltered, and clothed, and if you don't want the government involved in it, you better start figuring out how it is going to get done.

And don't give me no crap about first we destroy the system, and then everyone will be free to take care of themselves. Eliminate the basic structures of society without first creating alternatives, and you'll produce death and suffering on a scale that will make the nazi holocaust look like a vegan love feast.

Sure, I think anarchy is a great idea. So did the noted communist Mr. Karl Marx, despite a certain amount of bad press he's gotten over the years. The only question is how do we get from here to there without wiping out half the human race in the process.

People, even those who have to work for a living, are not inherently stupid. They can figure out that they don't have a whole lot to gain from a bunch of kids coming into their town and smashing things up for a day. All it means for them is more work, picking up the trash, replacing the glass, getting their insurance rates raised. Yeah, all petty capitalist shit, right? OK, *you* tell them that, and while you're at it, explain to them how else they're supposed to support themselves and their families. One of the main reasons the revolutionary movement in this country has never amounted to shit is that it's been mostly the product of a privileged class who have a barely concealed contempt for the vast majority of working people. You want them on your side, you better show them how you can make their life easier, not harder. And if you don't get them on your side, there's always someone like Hitler ready to make them an offer.

One last thing, and this gave me a really creepy feeling: on their way to the riot, some of the guys and gals were chanting a line from an Operation Ivy song that goes

Unity! As one stand together!
Unity! Evolution's gonna come!

Now even though I know all the members of Operation Ivy, I'm not going to claim to understand exactly what they were trying to say with their lyrics. But I think it might be significant that Jesse, the guy who wrote most of their words, is right now down in Nicaragua helping to build a schoolhouse. Sort of a different kind of unity and evolution at work there, wouldn't you say?

And to those Op Ivy fans who thought the unity song made a good soundtrack for a riot, let me offer you these other Operation Ivy lines from the song "Take Warning":

Stand by your friends, wrong or right
Can't call that justice if it's just a stupid excuse to fight
Single out and attack those who got no defense
You call that a new way of thinking, I call it regression to ignorance

COLUMNS

I read something the other day that truly — I mean TRULY — pissed me off. "The richest 1 percent of the U.S. population now owns more than 36 percent of the nation's wealth. That's the highest percent since 1929." (That was the Depression, by the way.)

Think about that. Let's say there's 100 people with 100 sandwiches. One pig says, "I'm gonna horde these 36 sandwiches for myself and you other 99 people can fight it out over what's left over."

"Pig" is the operative word here, folks.

Let me explain the reason for this alarming trend (yes, it's going to get even worse — the rich get richer, the poor die on the fucking streets.) You may be familiar with a piece of insane gibberish known as the "Trickle-down" theory. This has been the prevailing wisdom of Republican Reagan/Bush economics for the last 20 years. Simply put, this means: Let's give the corporations all the assistance we can in terms of tax breaks, write-offs, bending the rules, encouraging strong monopolies, etc... the logic being if the corporations prosper then those profits will trickle down to the rest of the population and everyone will be happy, healthy and wise.

Well, it's pretty fucking obvious that the profits are pouring up to the rich one percent, but they sure as hell aren't trickling back down to the rest of us. Those bastards are hoarding the goods! In a sane world this would be considered an obvious form of crime. They're stealing from the rest of us. These slime-ball bastards should be tried in a court of law, declared guilty, and be strung up by their puny balls!

But that won't happen because of a very particular thing... something I suspect may be rooted in the deepest part of human nature.

See, when I read about some worthless human greedball like Donald Trump buying up half the world my natural reaction is disgust and revulsion. And yet, when the Average American reads about Trump, he doesn't think: "Trump, you gluttonous pig!!!", he thinks: "Trump, you great American success story, what a wonderful hero you are!"

I must confess, I'm baffled as to why this is so. If any of my readers have any theories, I'm all ears. Could it be that human society is really not much different than say, ant or bee society, where all the drones slave in service of the one queen?

Certainly your average corporate office is designed to follow this basic structure.

And by and large, society goes right along with this program, albeit with a few groans and mutters from the rear. Sure, there's a few pockets of resistance, like the lone-wolf types that make up the MRR readership, or the odd ducks living on the streets or dumped off in the prisons. But we're always a small minority.

Of course, occasionally the Ruling Pigs — the Queen Bees, the one percent — will get so criminally gross in their behavior that even the working drones won't tolerate it. It'll reach the point of "Revolution" (certainly the most laughable term in the human language... why do you think they call it revolution — cuz it just goes round and round and round) and we'll chop off Mary Antionette's head, or run Marcos or the shah out of the country. But invariably, they're replaced by — as any reader of Animal Farm well knows — an even bigger pig than their predecessor. Hello, Ayatolla.

All these truths are doubtless very discouraging to all the muddle-brained revolutionaries who are all fired up about killing pigs and taking over the country and this time we'll get it right, ha ha ha. Course they never do, which I guess is why so many political tyopes end up sour and bitter.

See, the brutal fact is: There are many political problems but there are NO political solutions.

This is obvious to the most rudimentary student of world history, as we see one failed revolution after another.

If I thought there was much hope of changing human nature I would become a social crusader. But since I don't, I'vr gravitated toward the field of comedy.

If you cna't beat em, laugh at em. And most importantly, laugh at yourself. We're hilarious, all of us. Take my word for it.

I thought you'd like to see exactly why some governmental bureaucrat decided MRR's "sexuality" issue shouldn't be allowed into an inmate in prison. Under the section where it states "appeals to prurient interest, or taken as a whole, lacks serious literary, artistic scientific or political value", the official cited an quote from the Answer Person section as the reason to disallow it: "Matt, Age 20, Santa Cruz: Don't beat off with shampoo. It burns your dick."

Glad to see the prison officials are just so on the job. By the way, the subscriber in question appealed this decision...and lost!!

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TO: Hays 205-725 5
Inmate Number Book

FROM: Mail Department Supervisor/(Managing Officer's Designee)

The following printed material have been received for you by the institution: Maximumrock N Roll

Administrative Regulation 3129-5-19 allows the institution to withhold printed material sent to an inmate if the materials are determined to be obscene or inflammatory, as defined in that rule. The above materials have been determined to be:

☑ Obscene: Describes sexual conduct referenced in the rule in a patently offensive way; taken as a whole, and applying community standards, appeals to prurient interests: and, taken as a whole, lacks serious literary, artistic, scientific or political value.

☐ Inflammatory:

☐ Incites, aids or abets criminal activity;

☐ Incites, aids or abets "violence" against other

☐ Incites, aids or abets escape; or

☐ Appears to be written in cipher or code.

Examples of portions of the printed material which meet the criteria include: Matt, Age 20, Santa Cruz, Ca "Don't beat off with shampoo. It burns your dick."

Sgt. Strocher
MANAGING OFFICERS DESIGNEE

Appeal: You have the right to request a review of this decision. If you wish a review, you must check the box below (Request Review) and send a copy of this form to the Superintendent/Designee within seven (7) days of this notification. Failure to request a review within seven (7) days will constitute acceptance of this decision and the printed material will be destroyed. If you wish the printed material returned to the sender (at your expense) you must check the box below (Request mail be returned) and send a copy of this form to the Superintendent/Designee within seven (7) days of this notification.

☑ REQUEST REVIEW ☐ REQUEST MAIL BE RETURNED TO SENDER, AT MY EXPENSE.

Reuben Hays 205-725 6-28-89
INMATE SIGNATURE DATE

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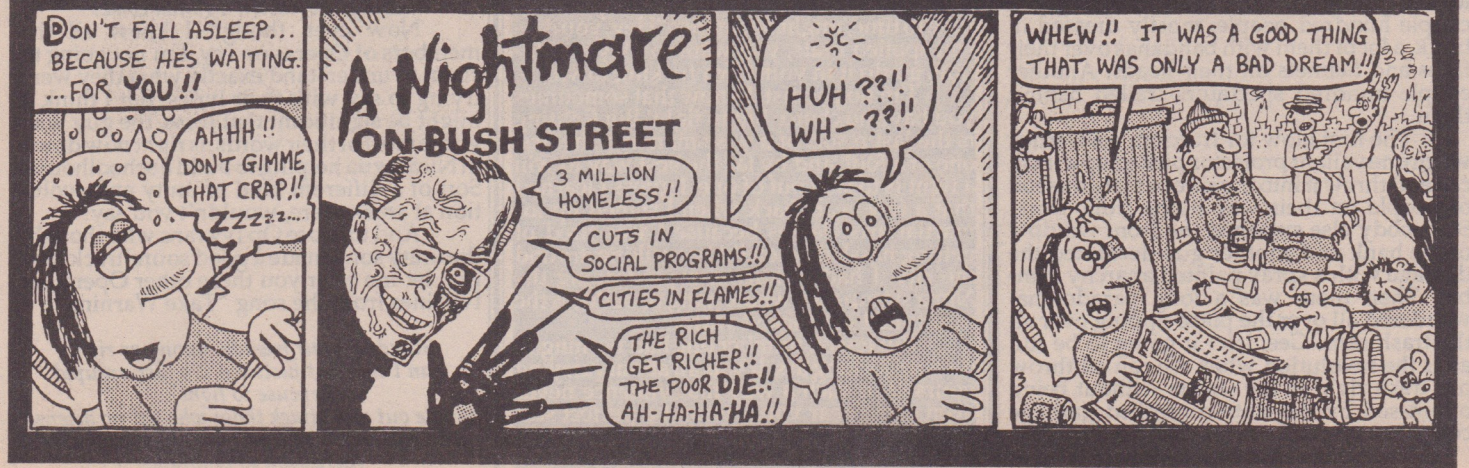

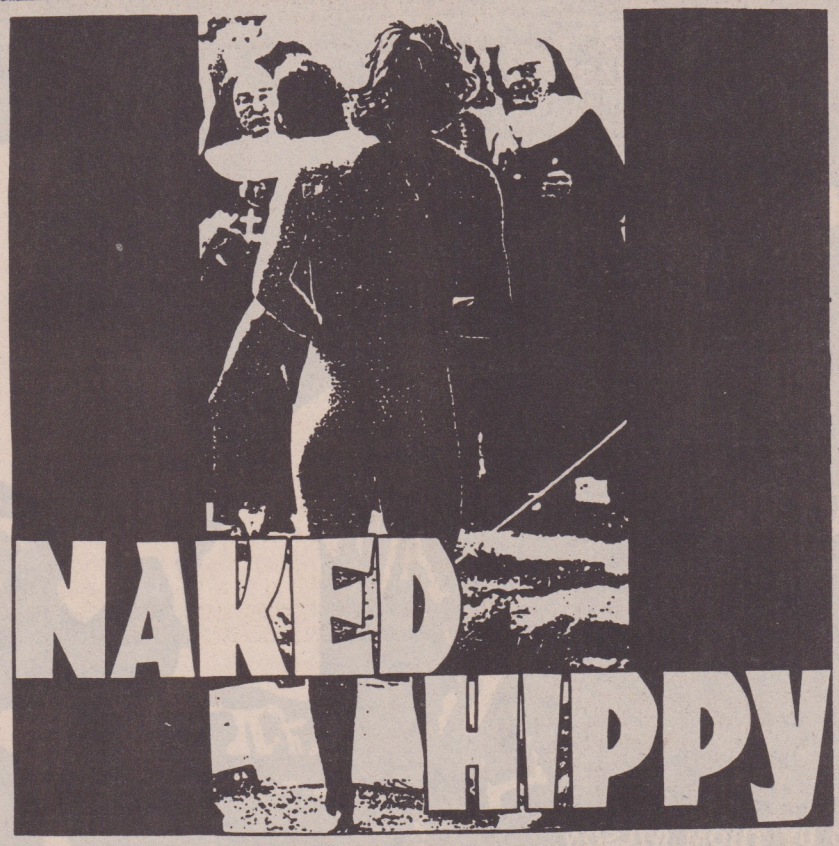
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RADIO ARTICLES

Pirates: Punks and Politcos
by Andrew Yoder

For years the music underground has hung out with his little buddy, the underground press. Hardcore and punk just seem to be meant for zines, and vice versa. Both have been around together since the whole scene was created. Unfortunately, everyone forgot about underground radio and television (the press' younger brothers). Likewise, radio hasn't been especially friendly with hardcore.

When most folks think about underground radio, they think about the 10 watt college FM stations. Although college radio is on the fringe, it really isn't very deep into the underground in most cases (and it certainly doesn't cater to hardcore).

True underground radio is pirate radio. It's unlicensed. It's illegal. And it's punishable by a fine of up to $10,000 and one year in prison. Yet about 100 different stations are heard nationally every year. Surely these people have some strong beliefs to be sticking it out against these possible consequences (although the average fine is $750 without a jail term).

Pirate radio stations have collaborated in a sort of loose network across the country snce the mid-70's. Most of these stations are run by technically-oriented hobbyists. They got their kicks out of buildng transmitters and talking about their equipment between their favorite top-40 or album rock songs. In the '80's, the shift has been toward radio listeners; guys who sit around their sets for hours at a time trying to tune in rare and long-distance stations. Because of this change, programming has gotten better and there are now more programming alternatives to commercial radio.

But this year, a few alternative music stations have begun springing up across the dials. WKND, Radio USA, and WKZP all broadcast occasionally on shortwave or above the top of the AM band (around 1620 kHz). At this point, Radio USA is the only hardcore statio athough another, WXZR, is expected to begin transmitting on shortwave soon.

Radio USA is a generally well-produced, fast-moving station which features politically and socially-oriented comedy skits and socially-constructive hardcore. Unlike local AM or FM pirates who have small audiences and rarely attract the attention of the Federal Communication Commisson (FCC), shortwave pirates make 1/2 to three hour long broadcasts that are usually heard by several dozen listeners across the United States.

"I broadcast because it's fun and because I feel that I may be doing some sort of good by presenting alternative views," says Mr. Blue Sky, the main operator of Radio USA. "A lot of people think that it's better to go on legal statons. I would be a total hypocrite to go on one of those stations and advertise beer and play music that I don't like. You tell me, what's better? To broadcast illegally without huring anyone or to sell out your values?"

To date, Radio USA has been heard in over 26 states and provinces in the United States and Canada. "We've really been fortunate that we've been heard so well," says Mr. Blue Sky. "We just hope to be around a few more years to reach a bigger audience."

Radio USA is very open to any constructive comments. "Yeah, well take anything you've got," said Mr. Blue Sky. "We are looking for tapes from groups, letters from interested people, comments from people that we could put on the air, money, audio or transmitting equipment, anything. The more support we get, the more we'll be on the air." Radio USA can be contacted via P.O. Box 5074/ Hilo, HI 96720.

WKND and WKZP are both regular broadcasters who take a more college-style approach to underground broadcastng. WKND (Weekend Commercial-Free Radio) is often heard across the Eastern United States on shortwave and just above the AM band. Normally, their broadcasts are done live, with a varety of music (blues, punk, metal, reggae, pop, folk, country, etc) interspersed with light talk between the two main announcers, the Radio Animal and Big Ed.

Like many shortwave pirate broadcasters, WKND enjoys experimenting with technical equipment. The station built their AM transmitter from scratch, using many old surplus parts. On shortwave, they use an old ham radio transmitter that was bought for less than $10. To fix the rig, a few spare parts were taken from television! Surprisingly, they have been widely complimented for their high-quality audio.

On the air, The Radio Animal had been cautious about talking. The early shows were done from cassette with very little talk of any sort. Usually, the station was only identified and not much else. But lately, he's been rather free-spirited about making small-talk with Big Ed, and even discussing drinking and driving during the Memorial Day program. "We are moving slowly in the field of free radio," sad the Radio Animal, "but we want to do things properly."

WKZP (a.k.a "K-Zap") is a fairly new station that has only made a few broadcasts since April. Listeners have generally enjoyed their broadcasts of 70's album rock music, funny fake commercials, and profesionally produced promos and identification spots. The station has been widely heard across Eastern Norh Amerca on shortwave.

Although Sparky from WKZP primarily plays album rock from the mid-70's, he is willing to play alternative rock (or hardcore) music. "They used to play a local album rock station where I worked," said Sparky. "After a while there,I got so sick of hearing the same songs, that we started listening to the college stations. That's what I want to do with K-Zap; put on music that you don't hear all of the time."

One new punk and new wave station that has yet to hit the arwaves is WXZR. Last year, the station operated as "the Voice of the Anti-State," but due to transmitter problems, no one heard them. Now with the help of some fellow pirates, they hope to be on in the fall (on shortwave) with a mix of punk and homemade comedy segments.

WKZP, WXZR, and WKND are all very interested in receiving letters from listeners and tapes of music, and most anything else. "We're looking for programs, ideas for programs, or music (any kind), stuff that might interest the free radio audience," said Radio Animal from WKND. All three of these stations can be contacted through: 3007 R 4th Ave/ Beaver Falls, PA 15010

Polital Pirates

Unfortuantely, few politcal pirates still operate. KNBS, a pro-marijuana station still broadcasts irregularly, but it's one of the last left-wingers left. The anarchist Tangerine Radio recently gave up on pirate broadcasting after struggling with faulty equipment for years.

Most of the political pirates on the air today are right-wing. The Voice of Tomorrow is a true "old guard" NAZI/KKK station that frequently airs long discussions on white supremacy and on Natonal Socialist activities around the world. Somehow, this station has operated for six years (mostly on shortwave, but sometimes above the AM band) with massive signal strength and has not been busted by the FCC. Some shortwave listeners feel that conservative government officials are sympathetic to the Voice of Tomorrow cause, but other reports suggest differently. Other listeners, including myself, believe that it's just inefficiency or stupidity that allows them to continue broadcasting.

Two more right-wing stations currently operate: Radio Star Dust Internatonal and Free Radio One. Despite the light name of Radio Star Dust Internatonal, the station is often volatile, attacking Japanese, Arabs, and liberals. Durng one program, the announcer promised to tell listeners how to make homemade bombs and machine guns.

Free Radio One has fortunately been less violent than Radio SDI and the Voice of Tomorrow. Featurng all-talk programming, most discussions have been over strong libertarian-style politics. For the most part, the announcer's attacks have been made aganst the IRS, the government, the three big networks, etc. Although the station's news seem to be rather controlled, his guests often aren't. One Independent Baptist preacher featured on a program in June praised a white supremist for killing 2 U.S. Marshalls and wounding three. This station plans to create a network of broadcasters on AM, FM, shortwave, and television in the upcoming years.

Conclusion

So what's in store for pirate radio? No one really knows. But one thing is sure. With politcal organizations and radio hobbyists both on the air, the pirate scene is definitely turning into a forum for alternative informaton of all sorts. Unfortunately, tuning in this programming generally requires a shotwave radio (few people in North Amerca have them). And those who have shortwave radios need to know where and when to look for pirates.

The average person may be able to catch a few broadcasts above the top of the AM band (at night) or if you're lucky, in the FM band.

WHATS THE SCOOP?

By Alisa Schulman

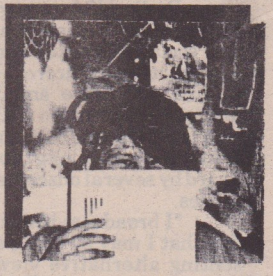
This month's question:

What do you feel is unfair?

Mike Stand, age 17, East Bay
"When you're playing the game of Life, you know that game from Milton-Bradley...doctors make more than lawyers do. And that's not true because lawyers make a hell of a lot more than doctors. That's not fair, and it doesn't reflect real life."

Mick Krash, age 19, Walnut Creek, CA
"People starving on the streets, and little kids selling crack to live the dream they see on TV every night...that we fucking push down their throats...that's unfair!"

Scribble, age 14, Berkeley, CA
"Racism. I think it's stupid. It is. It's lame because a lot of people don't know what they're talking about. They get away with it, so I doubt anything can be done."



Jennifer, age 17, Hercules, CA
"Not having any money. You can't get anywhere, you can't do anything, you have no transportation...You have to have money to be able to get a good job, and if you don't already have a job you can't get money...It's a vicious circle."

Marcus Henderson, age 16, East Bay
"That we never get to see that girl on "Married With Children" naked. I strain my eyes watching her, but all I get is spirals in my eyes."

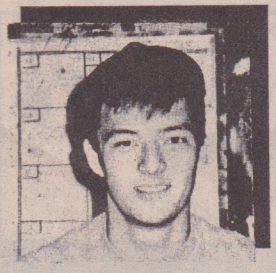
Jimmy, age 21, Corpus Christi, TX
"The United States government. Because all the rich people run this country, and look at all the people that are homeless. Why can't they help them out? Because this country is run by money, that's all. The president doesn't run this country, the rich people do."

WHATS THE SCOOP?

Jessica, age 16, Oakland, CA
"It's unfair that we can't burn the flag. Because they say that we have free speech and this is a free country, and I feel that we should be able to express our opinions on things, and burning the flag is an opinion."

Lucky, age 20, Pinole, CA
"I feel it's extremely unfair that guys with lots of money get all the girls when there are other guys that are very sensitive and very nice guys that don't get none. I don't get any girls, but I'm a nice guy and I'll be totally cool with any girl that I meet. And my phone number is (415) 758-1167."

Bill, age 24, Eugene, OR
"Racism, fascism, classism...we should break down the stereotypes. People should be more themselves rather than try to act like someone else. You shouldn't conform, you should just be yourself."



Don Rossington, age 18, Dublin, CA
"I think gas costs too much, and that's unfair because it costs me too much to drive my gas-eater. I don't know whose fault it is. A more fair price would be like back in the 30's when gas was like 10 cents a gallon."

Rocky, age 20, San Jose, CA
"That people who've been pampered all their lives and really never done an honest day's work end up successful and living in the lap of luxury. While people who are down stay down. I know a lot of people like that."

Keith, age 19, Boston, MA
"The prejudice people put on each other based on sight alone. Sight-unseen prejudice. When you just take somebody at face value and not go deeper, just placing judgement upon your clothes, the way you look, the way you carry yourself, the bands you like, the people you associate with. I don't think that's fair on a personal level or a political level."

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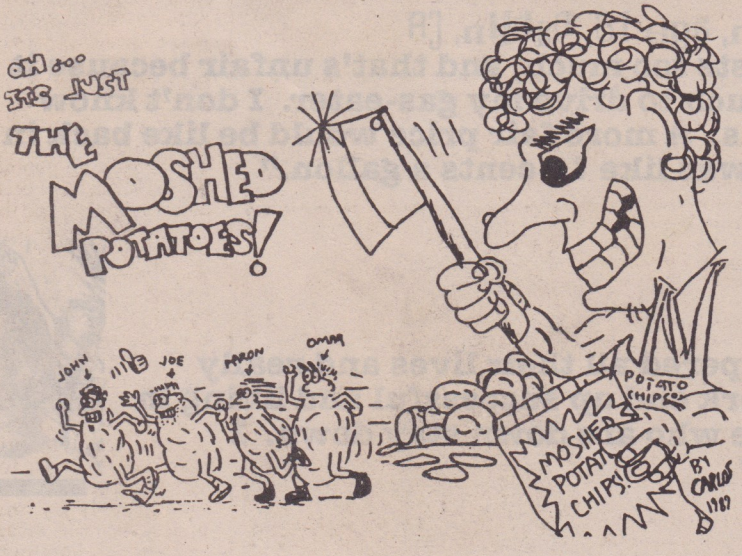

Yo! The MOSHED POTATOES new 6-song demo entitled "Non-Profit" is out now! it has a lyric sheet, cool cover & stickers. This is not the one reviewed in M.R.R. #73, this demo is well produced!. YOU! can obtain one by sending 1 of the following: A blank tape + 2 stamps, A copy of your bands demo + 2 stamps or a copy of your Fanzine + 2 stamps (stamps r 4 postage). T-SHIRTS are Quality 50/50, double sided black ink on Sky Blue, Yellow, Hot Pink or White shirt, large or x-tra large only please specify which color & size of shirt (list alternatives if possible). The T-shirts are $4.00 postpaid (yes $4) or You can get one by sending a copy of Your bands Tee or a copy of Your bands 7" or LP. Later. Do this like Brutus. Fuck Capatalists!!!!!!O.B.L. PEACE
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THE BEHIND THE NEWS ROUND-UP FOR.....SEPTEMBER, 1989

MRR NEWS

BRINGING NEW MEANING TO THE TERM..... SLAVE WAGES

See Page 3

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

A.R.A. RECORD STORE 'ACTION' LEADS TO PROTEST

I would like to relate the events surrounding an 'action' performed by members of Anti-Racist Action (ARA) and members of Skinheads Against Racial Prejudice (SHARP) in Milwaukee recently. Members had gathered from around the midwest to hold a rally. I'm sure they consider their campaign a success. I think otherwise. The record store I manage was the target of their action. Here's our side of the story.

I would like to make clear from the start that Atomic Records did not stock records by the group Skrewdriver in an effort to support racism. Rather, we support freedom of speech, freedom of expression, freedom of thought, and the freedom for people to think for themselves. We pride ourselves on making available to people music which is non-mainstream/alternative/subversive/ and/or expresses divergent ideas. Often this involves controversial material. We stocked Skrewdriver records because they were controversial. We were curious about them. It is this same curiosity that has led us to carry records by the likes of Morton Downey Jr, Rev. Jim Jones (the Guyana mass suicide recording), and Charles Manson. One needn't subscribe to the philosophy of these people to purchase these records. We leave it up to our customers to decide for themselves what they want to listen to. We don't preach. We don't censor. As anyone who is familiar with us and our store knows, we are not racist. Just as a bookstore may provide a variety of reading material (from Mein Kampf to The Bible to Archie comics), we also provide a vast variety of music—some with left-wing views, some with right-wing views, some with no view, and some that just have a good beat and you can dance to them. That is our right. Many people find Jello Biafra's views to be dangerous and subversive. How about Professor Griff of Public Enemy (U.S.)? His rhetoric is anti-Semitic. Does this mean that these records should be confiscated? That people shouldn't be able to listen to them? I hope not. Ideas, thoughts, and expression should not be destroyed, be they 'right' or 'wrong.' In this country, even a Nazi skin has freedom of speech. (By the way, Atomic Records donated money to Jello Biafra's legal defense fund.)

BACKGROUND, October '88. Three or four Anti-Racist skinheads demanded the removal of LPs by the pro-White group Skrewdriver as well as certain LPs by G.G. Allin because they bore a swastika in their cover art. They said it would be O.K. if we kept the Skrewdriver records behind the counter so that (paraphrasing here) "stupid people won't buy them by mistake and be brainwashed into being a racist fascist". (This backwards logic presumes that by listening to Ozzy Osbourne "stupid people" will commit suicide or that hearing a Guns 'n' Roses record will turn "stupid people" into sexist, misogynistic homophobes.) They made no demands regarding us not selling the records provided someone asked for them. Although I disagreed with their policing of what other people are allowed to have access to as well as telling me what I should or should not stock in my store, I did sympathize with their ideals.

The Skrewdriver records were pulled from the shelves. I refused to pull the G.G. Allin records as they obviously display parodic/shock intent (a punk gimmick dating back to the Sex Pistols/Sid Vicious). I found it ironic that records by the Sex Pistols which use the swastika in their cover art and feature songs such as 'Belsen Was A Gas' were deemed to be O.K. by the skinheads.

However, a more powerful motivation for the removal of the records from the shelves was because these skinheads had an annoying habit of defacing and breaking them. It was not worth the hassle of having to follow them around the store for fear of them destroying our merchandise.

The records remained behind the counter for 9 months. No effort was made to promote the fact that we had them. The skinhead hype of

Continued Page 2 Col 1

NY S.H.A.R.P. SKINS AND NY POLICE TEAM UP IN ATTACK ON ANARCHISTS

FOURTH OF JULY patriotism turned sour in Washington Square Park when right-wing skinheads assaulted a crowd of leftist groups that had gathered in the evening to burn the flag. Some fifty skinheads, many sporting tattoos of Old Glory, dared the crowd to desecrate the nation's symbol.

"The skinheads chanted, 'Burn the flag and we'll burn a fag,' called Abbie Hoffman an 'asshole,' and shouted, 'This is America—love it or leave it.' They said they'd 'fuck up anybody who burned the flag'," says Elissa Scheppel, a witness.

Angered by the skinheads' taunts, an onlooker named Steve yelled, "Sieg Heil." "In a matter of seconds I was attacked by a whole mob of skinheads with brass knuckles and beer bottles. No one stood with me," he says.

"I stood up for freedom of speech. They justified themselves by claiming that they were saving America. In my mind, the skinheads were supporting fascism, which is very un-American. I was mad because of their right-wing speeches and their attack on the Anarchist Switchboard earlier in the afternoon." Steve was taken by ambulance to a hospital where he received 11 stitches on his face.

According to reports, a group of skinheads earlier in the day had trashed the Anarchist center on East 9th Street before heading for the park. One man was hospitalized.

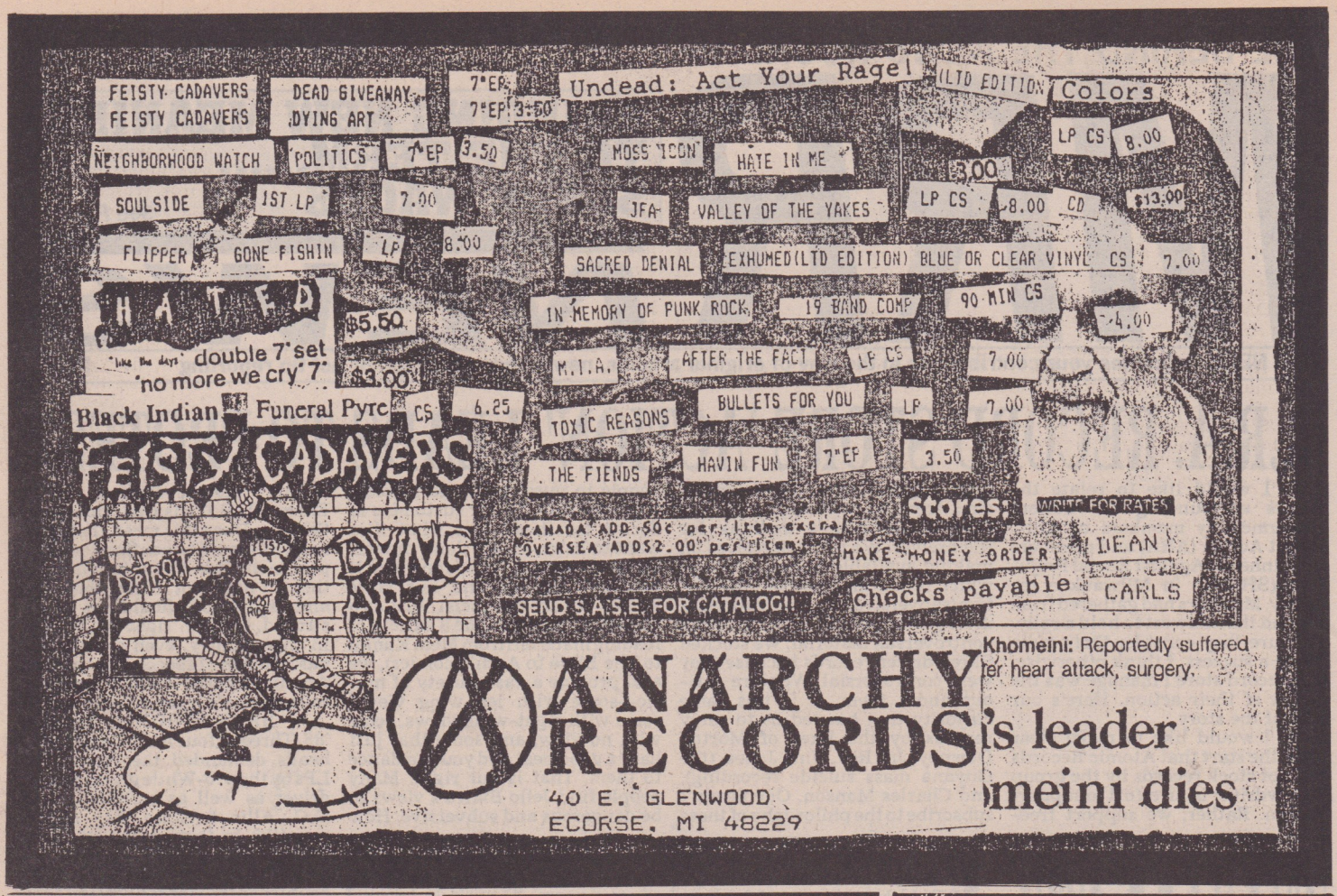
Witnesses say that the police looked on as Steve was chased around the park and unsparingly beaten. "The police were standing at the edge of the park. They didn't intervene until they saw he was bloody," says photographer John Ranard. Steve also complains that the police didn't act quickly enough, "They just stood there and watched."

"We had a conference with the cops beforehand,"says Bruce, a skinhead, in a telephone interview."They told us they were going to arrest anyone who burned the flag because it's illegal to have an open flame in a park. We were there to defend the flag, so we were on the same side as the cops. We would be helping them do their jobs, so we agreed that they wouldn't arrest us unless we got totally out of control."

A police spokesman would not comment on Bruce's allegation of a skinhead/police conference. "Two flag-burners, Jed Brant and Ronald Rice, were arrested for disorderly conduct. Brant was issued a universal summons and Rice, who threw an M-80 firecracker at the crowd, was charged with public safety endangerment.

Officers from the Sixth Precinct closed the park at 7 p.m. and reopened it an hour later," says Sergeant Raymond O'Donnell of the Deputy Commission on Public Information.

The skinheads and flag-burners continued their confrontation at Tompkins Square Park. Police from the Ninth Precinct interceded. Says Sergeant Steve Marron, "They arrived at about 8:15. Each side had sticks, bottles and bats. I talked to both groups and convinced them to hand their weapons over to three other officers in the park. We collected their weapons without any problems. I was surprised by their cooperation." ■



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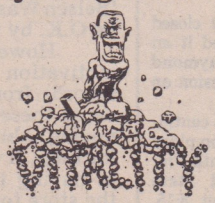

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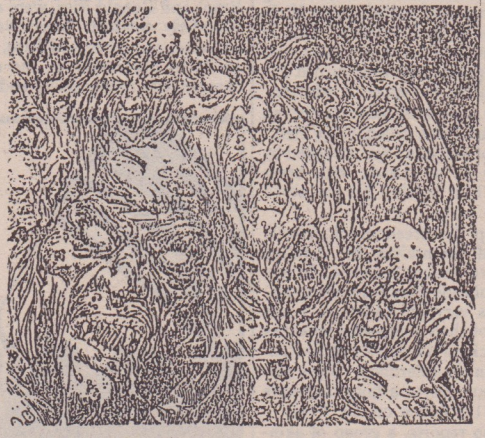

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INSTIGATORS SHOCKGUN ALBUM

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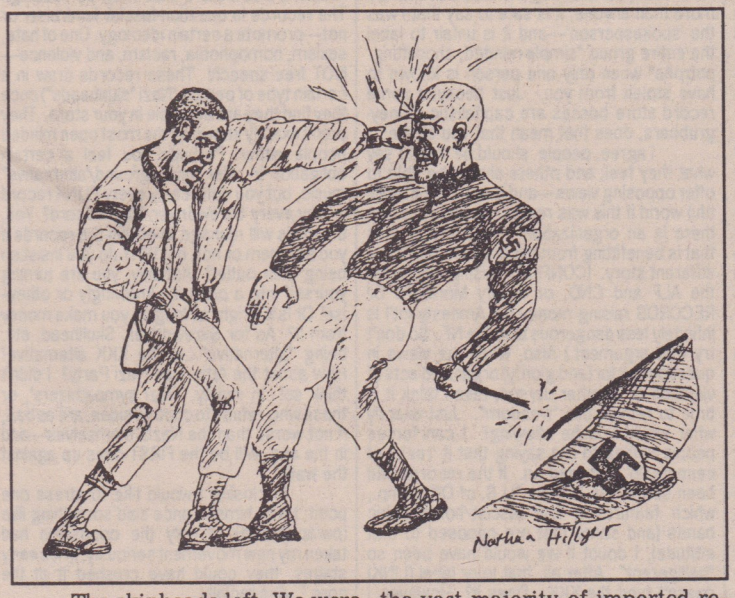
A.R.A. SKINS from Page 1 Col 4 last year died out when the racist skins of Milwaukee were either facing trial or had left town. Interest waned and the records were largely forgotten.

ARA (Anti-Racist Action) "...the goal of ARA is mostly education, but as the name implies, ACTION will be taken if need be." -from ARA literature

THE ACTION, June 17th, 1989. Around 12 o'clock on Saturday June 17th, a group of seven or eight skinheads associated with ARA/SHARP (Anti-Racist Action/ Skinheads Against Racial Prejudice) arrived at Atomic Records and demanded to know why we had Skrewdriver records (apparently assuming we must be racist Nazi-sympathisers for possessing and/or selling them). While the counter-person was being intentionally distracted with a "we refuse to patronize a racist establishment" rant, some of the other skins proceeded to steal records from our store. We did not discover this theft until after they had left. We did not report the theft to the police as we saw little chance for recovery of the records (later on some skins of the ARA/SHARP who disapproved of the theft readily admitted that records were stolen by members of their group, while others arrogantly dared us to 'prove' that they had done it.)



The skinheads left. We were upset that these self-righteous 'holier-than-thou' people felt they could come in our store, accuse us of being racists, and create a disturbance in the name of what's 'right' as a cover for stealing from us. It seemed pathetic that this misguided group who gathered together to demonstrate 'unity' and 'positive action' feel that they are above the law and steal from those who disagree with their views.

While not all members of the ARA/SHARP agreed with the theft, it is nonetheless a fact that the theft was performed by members of their group. We had little choice but to distrust the supposedly 'positive' intent of the group.

Around 5 o'clock that afternoon, 15-20 skinheads representing ARA/SHARP (including the ones that had stolen from us earlier as well as at least one member of the group who had visited us 9 months previous) converged on our store demanding that we not sell Skrewdriver records. Since I basically agree with their ideals and I sympathize with their cause I did not feel the need to call the police when they confronted me. I felt I would be able to reason with them. Unfortunately, it is hard to reason with a group of that size who had no clear intent or spokesperson.

The argument went back and forth. It was stated that proceeds from the sale of Skrewdriver records went to support groups that engage in racial violence. I asked for proof of this—they had none (since when does 'education' mean "we say this is the way it is, so you better believe it"?) Being conciliatory, I took their word for it. I apologized, admitted I may have made a mistake in obtaining the records and I would not order any more. I explained that had I known this 'fact' I never would have stocked the records in the first place. However, any money that might have 'trickled down' to a racist cause was lost (for as with the vast majority of imported recordings, they are non-returnable). I still defended my right to sell the remaining records in stock. This was unacceptable to the skinheads—they must protect others from such thoughts.

Standing up for my principles, I offered a compromise. They could buy the records from me for $5 each (about 1/2 of their cost to me), thereby transferring ownership, and they could do what they wanted with them. I also readily agreed to never stock these records in the future. There was some agreement with this proposal within the group, but the skins with the bigger mouths prevailed (democracy in action, I guess)—no way would they accept my offer. It seemed to be a stalemate.

The intelligence level of the debate quickly went downhill. (For example, when I objected to being called a "fucker"- for my name is Rich, I was ridiculed because "it figures" that someone with the name Rich must be the horrible capitalist robber-baron that I am.)

As I defended my rights with a half dozen of the group the rest of the situation was getting out of hand. One of my employees intercepted a skinhead leaving the store without having paid for the records in his hand. Another skinhead was busy 'packing' records (arranging a number of records in a pile so that when no one was looking they could be quickly grabbed to make a hasty exit). It seemed as if the 'action' was just an elaborate diversion to steal from us (just as it had been earlier in the day). We felt overcome. I regret not calling the police at this point. The 'debate' became totally one-sided as one particularly belligerant skinhead came to the fore. In threatening terms, he promised they would make life hell for us. Their supposed allies, the Jewish Defense League, were going to take care of us—because "those guys are serious-they're violent."

I became fearful. Here was an intimidating group who were obviously intolerant of people who didn't agree with them. They had little regard for the law as evidenced by their stealing from us. I envisioned harrassment, further theft, bricks through our windows, personal violence...Accepting defeat I decided to remove the focus of their intolerance from my store—I admitted to being a "fundraiser, promoter, and distributor of neo-nazi paraphernalia" and surrendered the offending records to the crowd. An orgy of macho destruction ensued and the records were destroyed. The skins were overjoyed with their 'victory'. They proudly posed for photos with their "kill"—Doc Marten boots poised upon a pile of broken vinyl.

I was relieved that the tension had broke but was sickened that I was forced to comply to the wishes of these people through their intimidating tactics. It seemed that 'education' was not their main goal. They wanted some 'action'. I can understand feeling righteous for a cause, particularly a cause opposing something as pathetic as racism, but to stomp all over another person's rights, to threaten, to steal in order to impose your will is deplorable.

Ironically, as the skins were leaving (after actually paying for some records—thanks), one of them suggested that we open a store in Chicago because no one carries Oi! music there. Jeez, I wonder why not, what, with simple-minded shoplifting patrons like the ARA/ SHARP to satisfy...

JUNE 18TH, 1989. The day after...I thought it was over. Well, not quite. I forgot about those nasty G.G. Allin records. We had to throw a skin out of the store for trying to break one. I wonder what's next? We still carry "The Great Rock 'n' Roll Swindle"...

THE EDUCATION (?) (this is directed at the members of ARA and SHARP). Where was the 'education'? You declare that as your main goal. I find it interesting that no effort was made to publicise the ARA/SHARP rally in our store. No ARA/SHARP literature had been made available to us before the 'action'. It seems we were kept 'in the dark' so as not to spoil their surprise attack. Supposedly an ARA 'zine exists, Colorblind. If your main goal is education then why didn't you provide us with your literature? Had we known that money from the sale of Skrewdriver records directly supported the National Front and other racist causes we never would have ordered them. These records were obtained from the same distributors that provide us with 'positive' Oi! recordings. To us it was just a matter of ordering another record. Perhaps we were naive on this point, but what's done is done. There was no way to recover that money. Your 'action' was pointless. Unless, of course, your real intent was to get off on a little macho destructive violence and steal some records at the same time—all in the name of 'anti-racism.' My, what a positive goal. It seems to me that the cure is as bad as the disease.

So what did you prove? That you can use the same fascistic tactics as Nazi brownshirts to impose your will? That's very impressive. Since your goal is 'education' perhaps you can educate yourselves. You can start with the U.S. Constitution, then try the Bill of Rights. Ever heard of freedom of speech? Think about it. All you proved to us was that even well-intentioned people can be as ignorant, oppressive, disorganized, hateful, and wrong as any Nazi skins can be. Thanks for the education.

Rich Menninger, manager Atomic Records/ Milwaukee, WI

P.S. A copy of this letter was sent to the ARA. SHARP provided us with no contact address. We invite any response (particularly from those involved in the 'action') to respond via MaximumRockandRoll.

P.P.S. To those of you who 'went along with the crowd' because it was a 'good cause' and you wanted to express 'unity' I suggest that you THINK FOR YOURSELF. Blind sheep tend to end up at the slaughterhouse.

P.P.P.S. You need not fight fire (racism and ignorance) with fire (threats and intimidation) when a little bit of water (education) will do. Violence and intimidation only serve to breed hatred and contempt.

A.R.A. SKINS RESPOND!!!!

To Mr. RichMenninger:

To relate our side of the issue, I, Corky of ARA/SHARP-Chicago, would like to address your points. I feel qualified to speak for all of the people (Skinheads and non-skins) that participated in the 'action' in question. If anyone involved has any other viewpoint, then I suggest you write to me and MRR with it.

On June 17, 1989, anti-racist skinheads converged in Milwaukee, Wisconsin to attend a 2:00pm "SYNDICATE" meeting/picnic. At about noon that day, a Milwaukee skin took about ten of us to ATOMIC record store to kill time. While we were in the store, many of us bought records and 'zines—at this time we were unaware that you had stocked fascist/racist records at any time (past or present). We were about to leave the store when I decided to look through some zines at the side of the counter. While looking there, I noticed a 'bin card' that said "Skrewdriver etc."! I called over one of my friends (he was one of the people that had already made purchases) and showed him the records, which included Skullhead, Public Enemy (UK), No Surrender comps, and nearly every Skrewdriver lp there is! Once the rest of our group found out, they returned the items they had purchased, for full refunds. I then began to talk, calmly, with the salesperson on duty. What follows is almost direct quotes from the brief conversation:

Me: Why do you sell fascist records?
Emp: You can't look back there.
Me: Why not?
Emp: Those records aren't for sale.
Me:: Well, why do they have price stickers on them? I can buy one of these zines if I want to. Why are these records next to them if they aren't for sale? Don't you know these records funnel money into the hands of neo-nazi groups?
Emp: I didn't order those records. Besides they are old [meaning they had been in the store for some time—presumably since October '88].
Me: These records aren't old. Some of them just came out [after October '88]!
Emp: I didn't order those records. I suggest you talk to the owner about it.
Me: Is he here? [He wasn't so we left]

It wasn't until we were well away from the store that I learned that ONE member of our group had stolen records. At that time I didn't care because, out of anger, I felt that any place that gives money to fascists deserved to be ripped off and lose money. However, contrary to your charge, the theft was hardly or premeditated. The Minneapolis skin has said that he wouldn't have stolen anything if ATOMIC hadn't carried fascist material.

We then went over to the SYNDICATE gathering. What had happened at the record store was basically out of our minds. There was NO plan to return!

Near the end of the meeting/picnic, someone prompted me to tell everyone else about what had happened at ATOMIC. After hearing the details, someone said "let's go over there and smash the records!" To which I replied, "no, nothing illegal. Let's go over there and see if they'll remove them." My proposal met mixed reactions—not everyone wanted to be so 'democratic'.

As for us "keeping you in the dark"—this was hardly the intention. We didn't have any premeditated plan (at least not beyond 10 minutes) to "raid" your store. It was a very 'spur of the moment' act. Should we have stopped at a pay phone and said: "we're on our way over to 'cause an uproar'. We'll be there in five minutes."?

When the twenty or so of us arrived in your store at about 5:00pm, we noticed that the "Skrewdriver etc." card was gone, but the records remained. An attempt to conceal? To minimize any further harrasment?

I asked you why you sold records that raise money for the NPD in Germany (through Rock-a-Rama records) as well as the National Front/Blood & Honor group in Britain (Ian Stuart of Skrewdriver is the founder of the B&H group). You said that you weren't aware of these facts (we believed you), but then you challenged us to "prove it". We told you of how Ian Stuart was a youth organizer for the NF, and then broke off to form B&H. We told you of Herbert Egoldt's (Rock-a-Rama boss) penchant for fascist bands, and his financial support of the NPD. You said you would take our word for it but would like to see 'hard facts' before you removed the records. We asked you what you thought an album on "white power records" would fund. You didn't reply. You then asked 'why you should listen to people that steal from you?' To which someone challenged you to "prove it". Perhaps this individual wasn't aware of any theft—not everyone knew about it—and perhaps this person was just being stubborn..I don't know. Also, the person that had stolen records was NOT present during the second discussion because your employees recognized him and kicked him out as he came in.

During the second discussion, Keiran (Minneapolis ARA) asked you to simply remove the records from the sales floor and never offer them for sale again. If you would have agreed, we would have been gone, but you said that you would have to 'think about it, and even then it w;ould be questionable whether or not you would remove them'. We asked "why?", and you said "out of spite! I don't like it when people tell me what to do!" Well, do you think I like it when people tell me, a black man, "nigger, nigger get on that boat...row, row, row" and then starts an organization to promote that ideology? By this time we were wondering which side of the racism issue you stood on!

I asked you to rationalize the sale of those records to me. You couldn't. I then asked you to rationalize it to the average black person who walks in and sees an lp cover with a mounted Klansman holding a torch. Do you think she would ask you about your views? Do you think she would applaud you for being a champion of free speech? NO! The proof is right there for them. In their eyes (rightly or wrongly) you support the KKK!

Or say for instance, someone from the Jewish Defense League came in and saw Skrewdriver lp's. Assuming that this person is familiar with the group (which I'm sure the JDL is) do you think they would reason with you? I think not! To get a little off the subject and address an issue you raised: yes. I did threaten to inform the JDL. I think they would be quite interested. Yes, I did say "those guys are serious—they don't play with words." However, I never claimed to be "allies" as you stated. I found it interesting that in person I was calm and collected (probably more so than you), but on paper I'm "particularly belligerent". I guess it sounds better— besides. I've got to fit the 'skin' image, don't I?

Anyway, back to the matter at hand. You are wrong on the 'compromise' issue. The $5 per record deal was offered by Kris Colorblind (CHGO), and Bear (ARA-MPLS). You said OK to that, but Keiran and I said NO WAY! I won't pay $5 for a record I would only break—I wouldn't pay $1! That would still be supporting the nazis! And it would be saying: "That's OK, you made a mistake. We're such pushovers that we'll dig into our own pockets to bail you out." That's ridiculous! It was your "mistake"—you pay for it! Also, at $5 per record...and 15 records—that's $75! If I ever raised that much money, it wouldn't be to pacify you so that you would remove a few records. I'd give it to some group that doesn't promote genocide as "freedom of speech". That's funny—do you think you would have freedom to speak out against them if they ever gained power?

I honestly do not know of anyone "packing" records or stealing records during the second discussion so I won't deny it or admit it. I'll just ask why you didn't stop the person. All you had to say was "if you don't plan to buy these records, then don't remove them from the bins". This would have let the person know you were on the lookout, and probably would have prevented any of the further thefts you claim occured.

You say we're "intollerable of people who don't agree with us." I am very tolerant of opposing views—many people in ARA itself disagree with me on a variety of topics -I just don't tolerate people who preach genocide/race hate, or those who contribute funds to these kinds of organizations. As our (ARA-CHGO) literature states: "we do not feel that racist/sexist attitudes are a right, because any 'right' which necessitates the violation of the rights of another, cannot therefore be a 'right'."

During our talk, I said there would be "an enormous backlash against your store." You asked if I was threatening violence, to which I replied, honestly: "no, nothing violent. Just an organized boycott of your store" and similar action. We would rather hit you in the wallet than break your windows!

I'll admit that not all of my colleagues were 'reasonable', but I feel that I presented my side of the argument calmly, and rather well. Also, considering the fact that I talked more than anyone, it is safe to say that I was the 'spokesperson'—and it is unfair to label the entire group "simple-minded, shoplifting patrons" when only one person is known to have stolen from you. Just because some record store bosses are capitalistic money-grubbers, does that mean that you all are?

I agree, people should be free to say what they feel, and others should be able to offer opposing views—and it would be a beautiful world if this was reality. However, when there is an organization behind the scenes that is benefitting from the product then it is a different story. [CONFLICT raising money for the ALF and CND, or Roddy Moreno's Oi! RECORDS raising money for Amnesty Int'l is infinitely less dangerous than the NF. So don't try that argument.] Also, when the views in question call for (and glorify) organized acts of violence on another person, then I think it is time to rethink this "freedom". Just exactly what would you be allowing? I can forsee people writing to me saying that it 'reeks of censorship', but read on. If the records had been something like the "U.S. of Oi!" comp., which features a few fascist/homophobic bands (and some that are opposed to that attitude), I doubt if we would have been so "belligerent". After all, that lp or label (LINK) doesn't fund the KKK. Does it? However, I refuse to give that lp even one listen because of the trash that is on it!

You say that you merely stock "controversial" records. More power to you. I admire record stores that offer alternative music. However, as I'm sure you are tired of hearing, Skrewdriver aren't "controversial", they are admitted Nazi's...and Nazi's are known for being blatantly genocidal. We don't merely object to you carrying racist music—if we did, we'd be on you about Molly Hatchet, Guns & Roses, and who knovs who else—we object to you, one of 'our' alternative record stores, acting as a "fundraiser, promoter, and distributor of neo-Nazi paraphernalia" as the 'agreement' I wrote stated. You signed it!

I don't know if you sent a copy of the 'agreement' to MRR (I don't have one), but it clearly states that you would break the records—in our presence. This was the result of an offer made by one of us that you finally agreed to—as long as it was in writing, and we all signed it. This was fine with us, so I wrote the agreement on the spot. When record breaking time arrived, you offered us the opportunity to smash them ourselves (an offer I'd never pass up—as a black man, and an anti-racist skin, it feels quite good to put a nail in the coffin of racist scum like them...either directly or indirectly!). YOU then produced a camera and took photos of the mass of shattered vinyl. I doubt if we would have "proudly posed" if you hadnt brought out the camera! You have a knack for leaving out pertinent facts!

Oh yeah, not that it really matters, but because of the heat, I (and several others) was not wearing boots at the time—but then I guess "kill"-NIKE jumpers doesn't sound nearly as intimidating as "kill"—Dr. Martens boots. Huh?

As for us not providing 'education', the ONLY reason we didn't have hard facts on paper is because we didn't know we would be engaging in such activities that weekend. Had we known beforehand, we gladly would have supplied you with info regarding the true nature of those records. The only reason we never tried to distribute COLORBLIND to you is because we didn't know your store existed until June 17, 1989! Also, COLORBLIND is the publication of ARA-Chicago, not ARA as a whole!

Mr. Menninger, I would like to use this space to appeas to you (and any other record retailers/distributors that may be reading). The records in question-fascist fundraiser or not—promote a certain ideology. One of hate, sexism, homophobia, racism, and violence—NOT free speech! These records draw in a certain type of person (Nazi "skinheads") once they find they are available in your store. They aren't exactly known as the most open minded people either! Perhaps you feel a certain obligation to offer "underground/alternative" music, but you don't carry every PUNK record—why every Skrewdriver/Nazi record? Yes, the nazis will manage to obtain the records if you sell them or not, but WHY do you insist on being their outlet? Actually, you are turning yourself into a puppet—knowingly or otherwise! Or is it alright as long as you make money from it? As for Skrewdriver, Skullhead, etc. being "alternative"...is the KKK alternative? How about the American Nazi Party? I didn't think so! In reality, 'Nazi sympathizers', or those who refuse to choose sides, are as bad, if not worse than the Nazis themselves—and in the end, will be the FIRST ones up against the wall!

In closing I would like to stress one point: Hitler himself once said something like (paraphrasing) "if only the opposition had taken my new movement seriously, in it's early stages, they could have crushed it at the core." Anti-racially,

Corky Fields of ARA/SHARP, P.O. Box 11211, Chicago, IL 60611-0211

P.S. There was a bit of disagreement within our ranks regarding the theft. I and some others disagreed with it because we realized that it detracted from our credibility...This is the very first that I have heard of any incident taking place on the 18th. You seem to have dealt with it accordingly. However, I'd like you to tell a female that has been raped by G.G. that it was merely "parody".

PPS. You say that you think "racism should be eradicated" yet you stock racist material. That is as absurd as a butcher or a vivisectionist saying she "really admires the goals of the ANIMAL LIBERATION FRONT"!... As CONFLICT once said: "It's time to see who's who!"

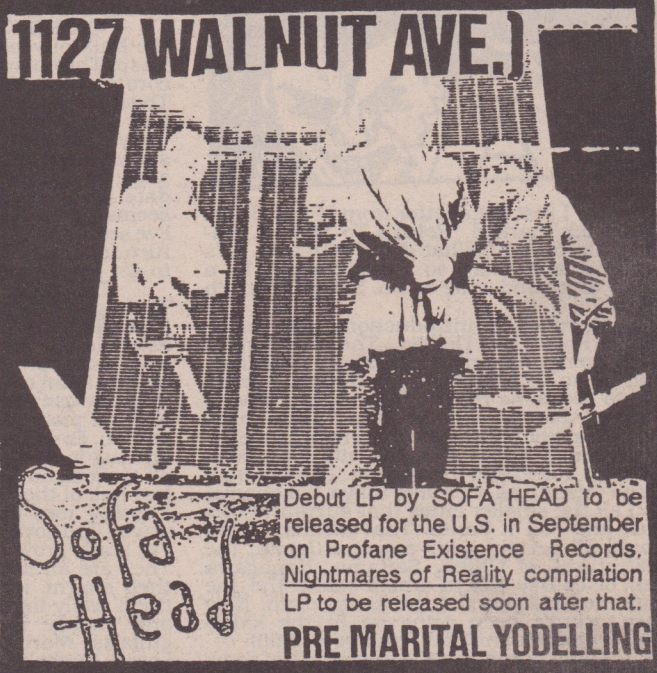
Profane Existence FANZINE

Profane Existence RECORDS

FINAL ISSUE - OUT NOW!

52 pages! Available through your local fanzine distributor or by post. In North America: $3 ppd. Europe: $4 ppd. AustralAsia: $5 ppd. Less by surface. Blame the post office!

After what may seem like a long period of inactivity the the staff of M.A.S. fanzine have finally gotten together what will be the final issue. This is not due to the lack of commitment but simply due to the fact we no longer wanted to cover just the local scene, as we started out with the intent of doing. Due to restrictions we found by doing M.A.S. we decided to do a final issue and start a brand new 'zine and call it Profane Existence. We mainly intend to switch our emphasis away from the local scene, though quite large and active, and bring out a fanzine stressing anarchism, equality and freedom and attempt to tie that in with our involvement in the Punk community. In our efforts to reach more people, we have decided it would be worth our while to start a record label under the same name. Please write for further information.



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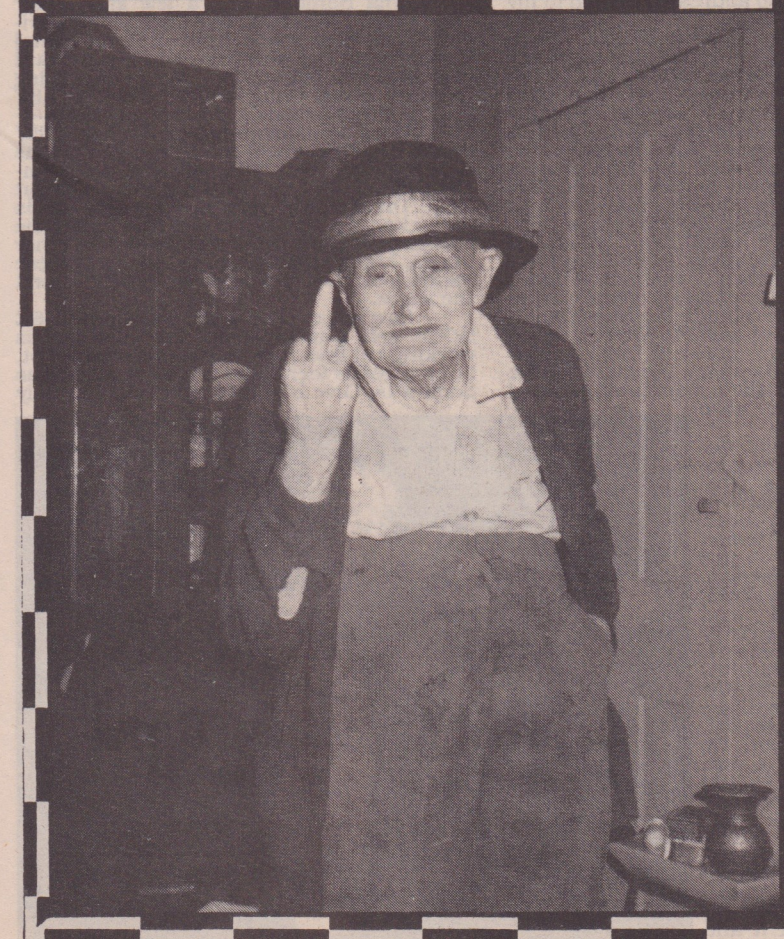

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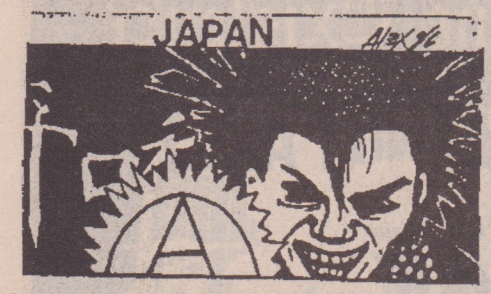


Hi, I just got a letter from Mykel Board sent back marked "Return To Sender, Address Unknown." What gives? Oh well, he's heading here soon, so I suppose it'll be a waste to try and write again. See ya soon, eh Mykel?

So much for introductions, yes, it's me again, Roger the Dodger. There's been so much going on I can't really keep a lid on it all. And Tokyo is just one city mind you. I'd really like to see some reports from Osaka, Kyoto, Kyushu, Sendai and any other place punk culture might happen to exist. For the meantime though, you're all stuck with me here in between Tokyo and Yokohama. To give you a better idea of it all, let's take Tokyo, Yokohama, and all the smaller cities that surround this area and call it kanto. That means, if you would all get out your maps of Japan, the prefectures of Chiba, Saitama, Kanagawa and of course Tokyo which make the the main central heart of the kanto plain. Now then, what's been going on in the kanto plain? Quite a shitload I shit you not!!!!

Quickly now, here is a small list of some of the bands I've seen pop up within the past few months, JUNTESS, CRISIS KILL, YELLOW LABEL, P.O.D, MACROFARGE, NUKEY PIKES, D.O.F, SUPER DUIMB, ACID HEAD, BACKFIRE, URBAN TERROR, FINAL COUNT, MINK OIL, IDORA, ACID, SLAVER and SICILIAN BLOOD. Too many of these bands just sort of look, act and to some extent even sound the same. Rather than drag on in a negative frame of mind, I'll concentrate on the bands that have impressed me the most. And here's another plus, I've got some addresses to pass along, how's that! It used to be that a mere phone number was provided for band contacts on tapes and flyers. Whenever an address was listed, it was always unreadable to your average Joe Blow non-Japanese type person. The trend now is to write the address out in the same alphabet letters you are reading now. Is this a sign that Japanese punk is getting to be more inter- national? Decide for yourselves....

SLAVER have been around for a couple of years now. I really didn't think too much when I first heard them play, but damn have they got their act together nowadays! I caught them recently at Lazy Ways in Koenji and they kicked butt! Gruff vocals that mainly focus on anti-war themes, and a tight hard, hard, hard core delivery. Yeah, I know this type of noise is all too common here, but SLAVER seem to have that extra punch of originality to make them stand out. I don't know if they have any demo tapes out, but you can catch some of their material on the compilation tapes from XPX in Kyoto. SLAVER c/o Osamu Umemoto/ 1-11-20-202 Matsue Atsugi-shi/ Kanagawa-ken 243/ Japan.

CRISIS KILL is a foursome fronted by the bulk of vocalist, or rather snarlist Kentatsu. They play more of the same gruff hard core you come to expect from Japanese bands. These guys are good! I like their sound! The only thing that troubles me is Kentatsu's "play violence" stage routine. I mean, off stage he's a really kind likeable fellow. On stage he snarls, he frowns and tries to intimidate. Since I've gotten to know the dude it all seems kind of funny in a way. But then again, I've seen lots of bands start out this way and turn to a more honest image once they start to get popular.

The name SUPER DUMB says it all! These guys are total fucking idiots! I love 'em! I first really met them last summer when they asked to borrow my drum set to play a gig. I said "sure" provided they provide the transport as I don't own a car. So they all show up at my house with eight friends. Each person grabs a piece and we all head for the train station. Four stops later we get off in Machida and lug it all up to The Playhouse. I headed off to work but dropped by later to catch the last half of their set. The music didn't at first impress me, but the guy's attitudes and wacky fun loving approach did. Since then I've really grown to get into these four jerks. They are all high school kids which is half their charm. In the past year, I've watched them really improve as they keep up with it and change members. Latest addition is guitarist Mori who is half black and can't speak English. His older brother joined ex SUPER DUMB guitarist Tetsuya to form THE TOILET MONKEY MAN, a band that is sure to follow in the same goofy tradition. Oops! Wait a minute, Tetsuya was the bassist before switching with the singer and now the old guitarist is singing. Yeah, that's right, I think so at least. Sorry, no address is known to my person.

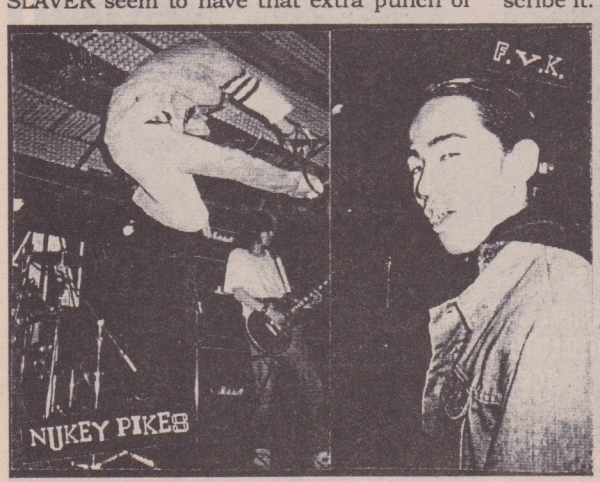
Cruising around with IDORA. We're heading for a gig, on tour. In the back seat the drummer and bassist are fast asleep. It's two in the morning. Up front guitarist Toshiya is driving. Riding shotgun is vocalist Yoshiape to listen to. The music that spurts out is familiar, it's Blue Oyster Cult. They think I'm asleep in the back seat too, but touring makes me too excited to sleep. I see that they're really getting into the music, so am I in a way. I haven't heard BOC for years. "You guys really like hard rock?" I ask. "Daisuki!" comes the affirmitive reply. I tell them how, twelve years ago when I lived in Renton, Washington I got stoned on the grave of Jimi Hendrix. They were silently impressed and I felt like a pretentious asshole. We continued the trip jamming on more old "natsukashi" music and where they play the gig, I realize that hard rock was the unidentified element in IDORA's hard core sound.

Let me try and describe it. The rhythm section holds it together with a pounding beat. Lots of tempo changes and cymbal action. Vocals are shrill, powerful and commanding. Then there is the guitar, that incredible guitar sound! In three words it is hot, hot and hot! He even has a wah wah pedal. Do you remember The Dickies version of Zep's "Communication Breakdown?" Well IDORA take it, thrash it it and spit it back in you face with all the savagery you'd expect from a band that takes the spirit of the sixties with the power of the eighties. What's more, Toshiya runs the Odds Ness record label. So far they have an eight inch compilation EP out and a compilation LP with SIC appearing as well in the works. Odds Ness Records c/o Toshiya Nakata/ 1-14-4 Asagaya-kita/ Suginami-ku, Tokyo Japan. URBAN TERROR have been around for a couple of years. I got their outdated demo tape some time back. At that time they had no permanent drummer. Now they do have that drummer and are about gigging all around. All the members don't live too far from me either, how's that? Plus we plan to tour together this August, so I'll really get to know them all better. As for their sound, well, it reminds me of TETSUAREI and old WAR PAINTED CITY INDIAN. A sort of mid-tempo hard core with gruff yet clear vocals and few lead bits. Decent licks, not so many tempo changes. It's as if Motorhead were a hard core band, and if the members of URBAN TERROR are reading this, that last comment was not made as an insult. URBAN TERROR c/o Atsushi Sugiyama/ 7-19-20 Kamitsurma, Samitsurma-shi Kanagawa-ken 228/ Japan.

MINK OIL, yeah! What can I say but Minor Threat? I mean, the voice sounds like Ian, in Japanese of course, and even the music has that "sound" to it. The members are still young and at times kind of sloppy, but they do kick ass and sound just like Minor Threat, in Japanese of course. I don't know if this is meant to be or if it just turned out that way, but ask anybody for a description of the MINK OIL sound and they'll say, you guessed it, Minor Threat. With time I expect that they'll develop into a MINK OIL sound, but for the moment...

Anybody into the blues? How about some "Nuked Up Blues"? That's a song title of NUKEY PIKES. I have since seen them gig but once, but that was all it took to make me a fan. These guys are great, and they even speak English! So far they have a demo tape, "Fujiyama Bomber" and a few gigs under their belts. From their playing style, it's evident that they came from a heavy metal background, but now they play bluesy hard core with lots humor. Hey, is fun core going to be the latest thing here or what? NUKEY PIKES c/o Norimasa Yoshimoto/ 1-16-4-201 Mama Ichikawa-shi/ Chiba-ken 272/ Japan That's about it for all the new bands popping up here. Well, all that have impressed me enough to write about 'em at least. There truly is right now a glut of bands in the kanto plain. I go to gigs and half of the audience is made up of members from other bands. Like I said before, too many of these bands look, act and to some extent, sound the same.

Now some other news. Sada quit ROSE ROSE and was replaced. The new guy is working out fine. He's only seventeen to boot, but his guitar technique is almost as good as Sada was. Give him time and he'll certainly



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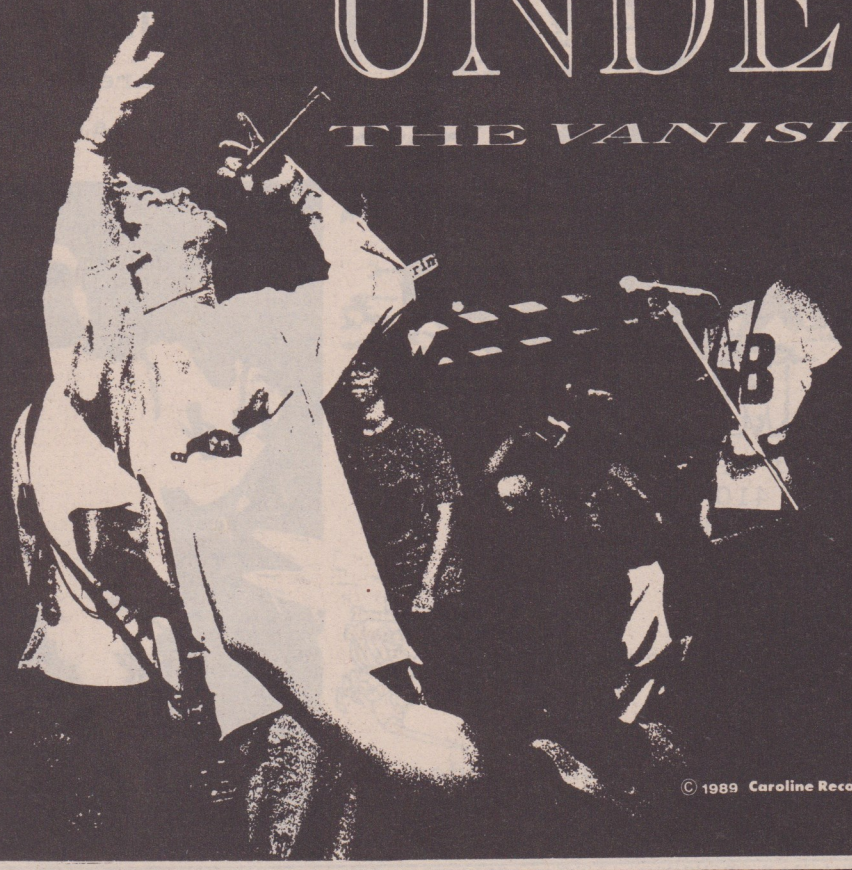

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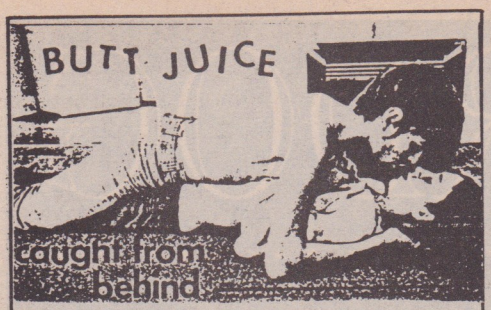

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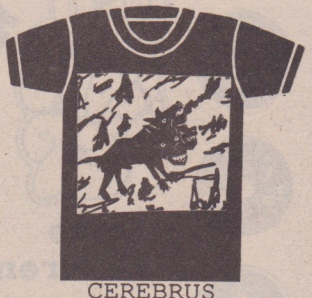

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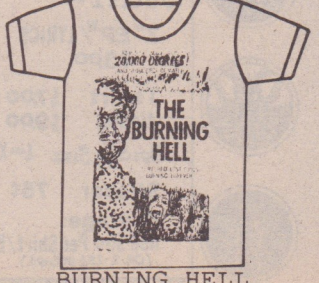


BURNING HELL
Bk. & R. on White

succeed.

Matsumoto quit FEARLESS VAMPIRE KILLERS. Fair enough. He was kind of "baka" anyway. What do you expect from a guy who makes song titles such as "Big Dolphin In My Mind"? Ex SCUMBAG throat Waka is now the new mouthpiece for FVK, and he's really working out fine. FVK c/o Adventure Family Records/ Waterland/ 2F Sanno Haitsu 1-25/ Otaki-cho Yokosukashi/ Kanagawa-ken 238/ Japan.

Ex MOSQUITO vocalist Tatsuya has a new band called COMPLETES and they really shred! I don't know if they have any demos out or what, but it's kind of funny to see Tatsuya back to his old tricks of trying to intimidate the audience when they don't respond in the correct manner. Lots of the Selfish bands do that too.

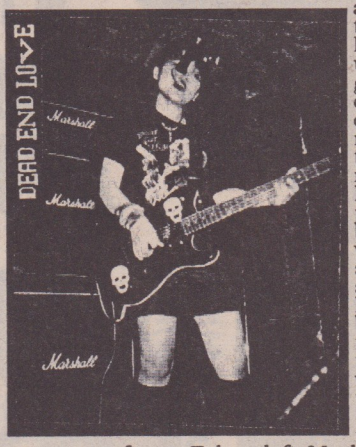
I'm sure most of you are familiar with the Selfish record company. They put out lots of cool thrash like LIP CREAM, OUTO, SOB and many others. For the hard core bands of Japan, it's like a status symbol to get a record deal with Selfish. Personally I see too much bulley do their business.

For one thing, any band signed can't play a free gig in Harajuku. For another, almost all the bands on Selfish seem to have the same "look" about them. Then there's a bit of hype surrounding the promotional ads and the few times I've met Mr. Okamoto, he seems to me to be more interested in the money than the music. Still, some of the finest hard core records come from Selfish.

Take the word "slice" and write it in Katakana. Now take that katakana version and write it back into alphabet letters and you have SURAISU. Mutilate that a bit and end up with SULAIS, which is a new record label. The emphasis is on hard core here, with so far a compilation LP out, one more in the works and some flexis, single band flexis in the planning stages. Sulais Records/ Daiichi 103, Daiwa-cho 2-49-9 Nakano-ku/ Tokyo/ Japan.

On the fanzine front, about the only thing worth even a mention is Shura. Strike that, Shura deserves more than just a mention. I totally approve of this fanzine. My only complaint would have to be the fact that in the gig review section all they provide for photos are the singers faces close up. They could really spend more time in that area, but otherwise, this is a real honest and open minded fanzine covering all aspects of Japanese and even a little overseas punk. It's not just hard core, or Oi, or '77, or post punk but all of this and more. I'd encourage students of written Japanese to check this one out. It's written in the language that people, well punks at least speak everyday naturally. In other words, living language, not the super polite bullshit that they tried to teach me back in high school and college. I didn't pay attention back then anyhow, so, well, that's another story alltogether. Shura is $3.00 postpaid which is a bit less than the yen rates. Shura/ 3-19-3 1F Yayoicho/ Nakano-ku, Tokyo 164/ Japan.

Any other fanzines I see pop up only seem to do two or three issues and then fold. Plus none of them seem very interesting in the first place. Why give in to negativity, right? One of my new years resolutions this year was to try and look for the more positive aspects of all I run into everyday. Go to gigs and see too many shit bands and this becomes tedious. Watch the news and this becomes impossible. Still, I try. It was quite trying for me a few months back when I heard that the Black Eye club in Nagano invited SIC and ROSE ROSE to come back and play a gig. This club is outright owned by the yakuza. I said that before in a previous report. Plus, they force the local opening bands into forking over high norumas for the chance to play. Even Tokyo clubs have this system. What it means is, hey, you want to play this club? Then you must sell "x" number of tickets or pay for the unsold portion. It's cool if you're only required to sell say, fifteen tickets or less and a good crowd turns out. Five bands at fifteen tickets per band means that at least seventy-five people must show up to break even. But at Black Eye, the opening bands were stuck with forty tickets, and way out here in the countryside, not so many people show up to see hard core gigs.



So the opening acts get jacked and we get paid. I think that's fucked up. As for the owner being yakuza, well, can you blame him? Yakuza own the whole fucking city it seems. Joining the ranks is a good way to avoid having to pay them "protection" money. It gets to the point that the yakuza outright own the whole fucking town. Nagano isn't a very large place either. Set in a valley, surrounded by mountains, there isn't much room to grow. The hard core scene is small too, but energetic as fuck!

So SIC and ROSE ROSE get invited to come play a gig at a venue I'm really not interested in dealing with. All through the planning stages I protested my opinion. But then again, let's look at the positive side. The managment of the club is cool and relaxed. Just the owner is ilk. The sound system inside is really class A, I mean, beyond good, like great! In the end I was outvoted, but I was glad I went in the end! For one thing, I was able through a fan to get the phone numbers of two other venues in the city. Probably yakuza owned as well though. For another thing, we met to a good reception there! Lastly, I actually had some fun!

When we went before, an all female foursome LYNX opened for us. I really thought they sucked. This time around it was LYNX agin, but they have improved! I was surprised! Sure, they still aren't that good, but commuch improved! LYNX c/o Etsuko Nishiyama/ 1108-1 Kamishikawa, Shinonoi Nagano-shi/ Nagano-ker 388/ Japan.

We also got to see another local band known as MAYUMI which is a girls name even though all the members are boys. They played probably a bit better than LYNX did, but I'd sooner get into the hard core of LYNX than the "beat punk" of MAYUMI. It's just not quite my cup of tea. By "beat punk" I mean plain old '77 that gets marketed in any number of guises and gets the label "beat punk" by the Japanese mass media.

ROSE ROSE also got all our butts up to Maebashi, in the northern kanto plain region to a club called Rattan. Again, the opening act was an all girl group, this time calling themselves DEAD END LOVE. Simple set up, two sisters play bass and guitar trading off on the vocals. Another girl plays the drums. They certainly made more of an impression on me than LYNX first did. Their music is eerie, rough and haunting., like the late '70's post punk bands sounded before the label post punk was even coined. They all seem like decent people and should be gaining more popularity once they learn to play better. Oh, the younger of the two sisters claims to be only thirteen years old, and by the way she squeaks when she talks, I believe her.

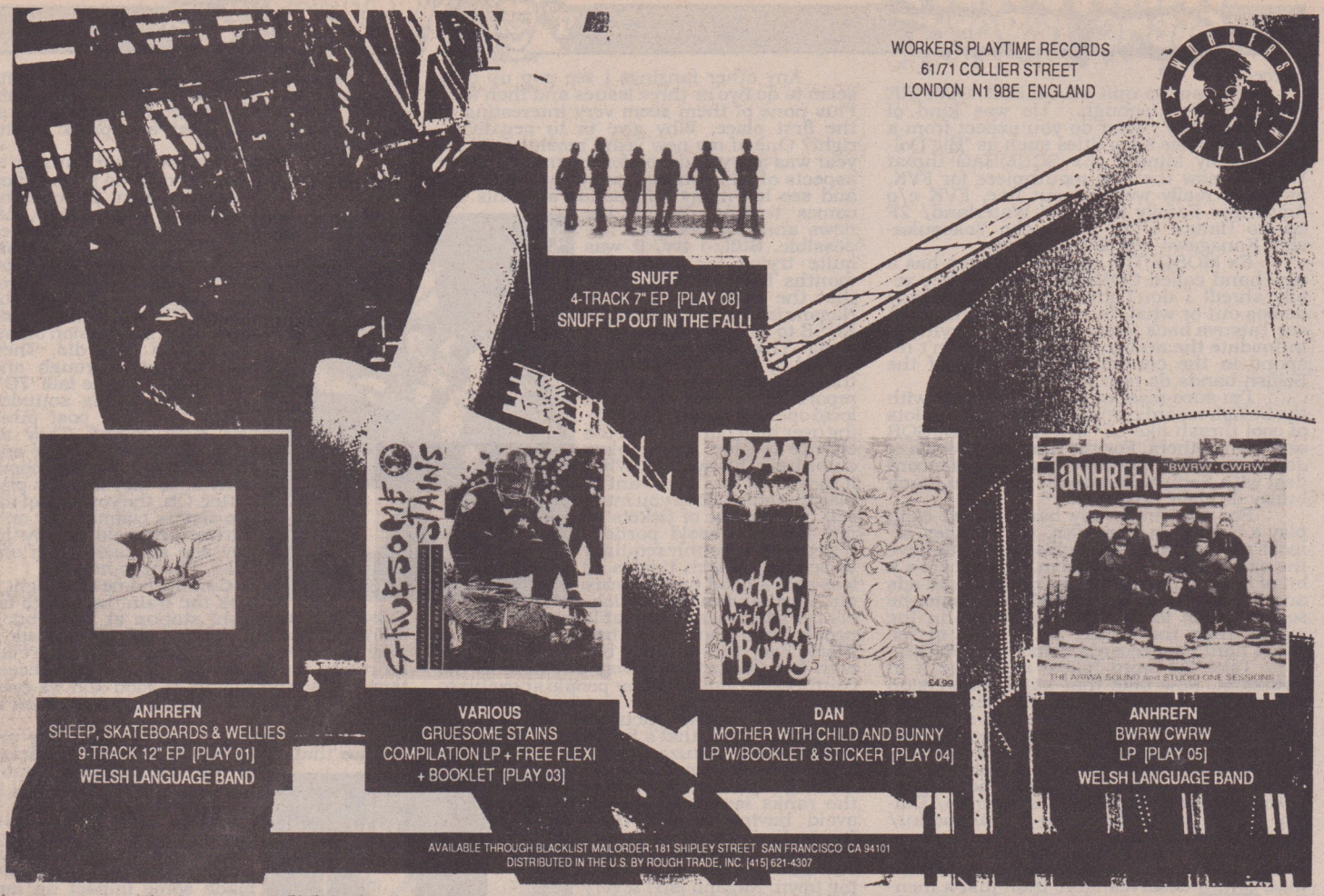
Coming home that night, I took the train. Last train for Tokyo left Maebashi station at 9:30, but I didn't get home untill one AM. Hey, by car it might even be a little quicker. Rattan isn't too far really, the crowd gave all a decent reception, the sound system is good and we even got paid! This is one club I'd like to go back to in the future!

Magazines, Doll and Fool's Mate are the two that give some fairly decent coverage of the international punk rock scene, although Doll is a bit more honest about it all. For the most part, Takarajima is all shit, but the people there have two sister publications that have made some impact on me. The first is their yearly Rock File which is more like a book. As opposed to alphabetical order, this book lists bands in katakanical order. True, it spends more lavish attention on well known comercial acts, but there are some listings for underground acts as well. It's like a mini catalog of Japanese rock bands. About the only criteria is that a band must have some records out on the market to get their photo, profile and contact pnone number in the book. A useful tool for those trying to contact bands to set up gigs and the like. Hey, there's bands in here I've never even heard about yet, so maybe I'll be inspired to go check them out. Then again, maybe not.

The other sister magazine of Takarajima has some more bad points. It's called Bando Yarzone which means "Let's Do A Band" more or less. Useful info, how to book studio time, how to book live clubs and stuff like that. Bullshit info, how to do make up, how to shop for the right fashions etc. I'm divided on this one. I can see how the guide on booking studios and clubs would be useful to somebody just getting started, but can the rest of that shit!

Clubs around Tokyo, as far as punk and hard core go, Antiknock in Shinjuku and Yaneura in Shimokitazawa are just about all that's left. When stage diving caught on and slamming got to be more popular a couple of years back, most clubs outright banned punk and hard core. At the two aforementioned clubs however, nobody seems to care how crazy the audiences get. Plus, there's no musical "pride" here. They'll book anybody! That is, anybody who's willing to suck up to their "noruma" systems. For young unknown bands, it almost equals "pay to play" since not enough people show up for the bands to break even. Of course, the clubs get their money regardless.

In Kagurazaka is a place called Explosion. They've recently remodeled the interior



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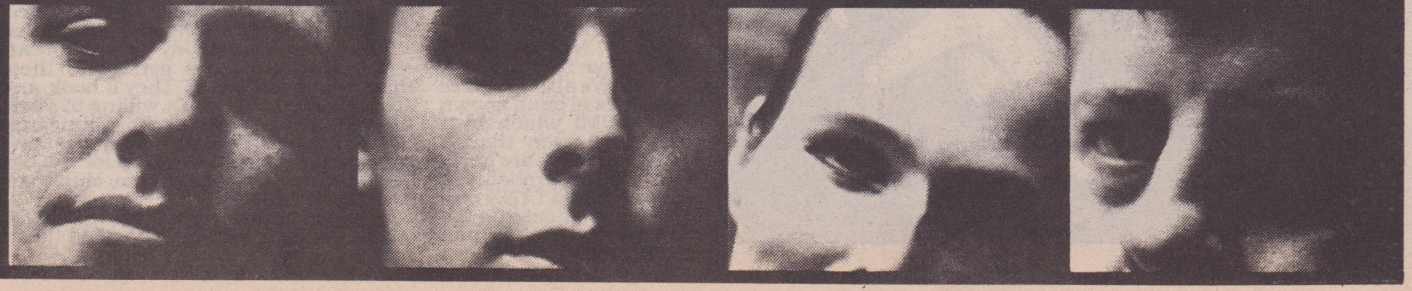


Scene reports

and I think it sucks eggs. Last week I caught D.O.F with ROSE ROSE, NUKEY PIKES and SPOILER there. SPOILER was one of the lamest bands I've ever seen. Boring old '70's hard rock. All image and no spunk whatsoever. And all the lighting effects that Explosion installed didn't help at all. We were all treated to revolving disco lights and the usual "shine the audience" type spot lights from behind the drumset. Next D.O.F came on and were treated with more of the same effects. I might add that D.O.F are losing their singer, so anybody who can speak in English are welcome to apply for the job. They sounded good that night! Honestly! Better than before by far. But those lights....

With NUKEY PIKES we ever had a smoke machine much to the band's dismay. Wouldn't you be a bit embarrassed with a smoke machine? I know I would. In fact, I usually get on the chorus mike and tell the light controller to keep it simple and not so "pika pika" or in simple English, flashy.

Lastly, ROSE ROSE thrashed the place apart and were forced to suffer through the strobes. The sound system here is great, but all those lights have to go. Let's face it, Explosion is more of head bangers place now. with high tickets prices to boot.

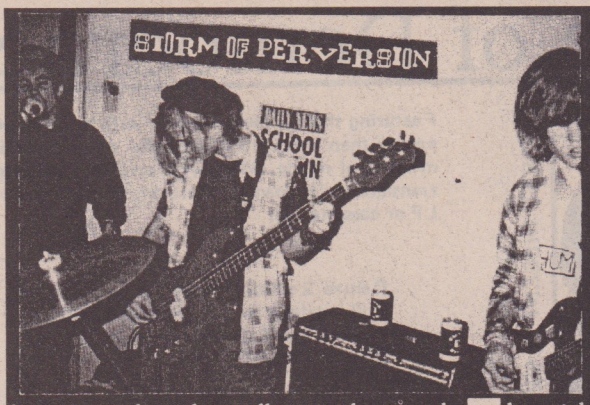
Other clubs in and around Tokyo that book punk and hard core on occasion are The Loft in Shinjuku, ACB Hall also in Shinjuku, The Live Station in Meguro, Chocolate City in Yoyogi, all these names are places within Tokyo. Down in Yokohama we've got Jean Genie. I really like to go here, to play and to see gigs. The inside of the place is kind of odd, the sound system isn't so hot, but the atmosphere is what I like! Fun loving and friendly. There's good times to be had here I tell you. Too bad the place hasn't booked a good gig for some time. It seems the next door neighbors here get a bit peeved about punks hanging around outside the show, and so the booking manager kind of limits punk gigs to every couple of months or so. Drag.

Every Sunday afternoon in Harajuku you can catch a free gig, or rather, fifty or so free gigs! Weather permitting of course. It used to be a couple of years back that maybe five or so little stages would be set up in Harajuku on the street. But there have been some success stories of punk bands who were scouted out in the street there and have now gone on to be major punk stars. Like, THE BLUE HEARTS, who went on to play The Budokan with the help of their major money backing and promotional hype. Then there's JUN SKY WALKERS, ANGIE, PRIVATES, MAGNETS and a whole shitload more, they all were "discovered" on the streets in Harajuku. So now on any given weekend, hundreds of young hopefulls play the street gigs in Harajuku and hope to get signed onto the majors. Of course if you hunt around, you can find some honest straightforward bands as well. REAL, NORA, HELLNATION, WAMPAKU JUNKIES and THEZE play here quite often mainly because of their disagreement with the regular clubs "noruma" system. And the usual assorted thrashers, minus the Selfish bands, play here whenever they please. Hey! It's free! What have you got to lose? If you're in Tokyo, come check it out, okay?

Well, I guess that just about wraps it up this time around. I've got a free catalog/ fanzine out from Straight Time Productions, so write if you want one. Bye all!

Roger Armstrong/ 3-24-11 Midorigaoka/ Zamashi Kanagawa-ken/ Japan

Perth- I think I'm right in saying that this is the first scene report from Perth, so I'll give a couple of details about the city first. It's a relatively small city with a population of 1.2 million. It also has the highest proportion of millionaires per capita in the southern hemisphere (and apparently the highest proportion of drug users in Australia). The nearest major city is Adelaide, which is roughly 1500 km away, so we don't get many bands touring here : the only ones worthy of mention lately have been Hard On's (twice) and Vicious Circle.



OK, onto the local groups :

BLOODBOWL: a totally non-serious thrash/noise group whose lyrics concentrate entirely upon lentils. They're Perth's lentil-core gods, who sound a bit like FEAR OF GOD, with OLD LADY DRIVERS type vocals. BLOODBOWL : c/o Mike or Eyanne, 3/345 Barker Rd, Subiaco, 6008,Australia.

CINEMA PRAGUE: a 3 piece, all of whom are still at school. They've been playing for a couple of years now, and sound a bit like the Dead Kennedy's crossed with Septic Death, great fun all in all, Noddy/Caveman core. CINEMA PRAGUE : c/o George, 29 Milson St, Sth Perth, WA, 6151, Australia.

GIVE SPROUTS A BATH: chaotic noise with meaningful (?) lyrics. GIVE SPROUTS A BATH: c/o Neal, 12 Fulford St, Scarborough, 6019, Australia.

INQUISITION: powerful thrash metal, along the lines of DEATH and co, with slightly different to the death-metal norm vocals. A great group live, they can be contacted at: INQUISITION : c/o Steven Bagshaw, 78 Sherington Rd, Greenwood, 6024, Australia.

RAINDOGS: a late 60's style garage punk group, who are a 3 piece these days, as their singer apparently left them (I say apparently because I've only seen them once, which was as a 3 piece, so I don't know if they really were a 4 piece or not). [Sorry, no address]

RESOLUTE: Musically, full-on, early Heresy style stuff, but with a heaviness more akin to groups like Bolt Thrower. They've got pretty good lyrics, and may have a record of some sort out by the end of the year. RESOLUTE : c/o PO Box 271, Greenwood, WA 6024, AUSTRALIA. STORM OF PERVERSION: A bit hard to describe, mainly 'cos I sing for them, sort of heavy HC with fast bits, slow bits, metally bits, jazzy bits, etc etc with 'gruff' vocals (terrible description, but still...) Lyrics concentrate on things like drugs, suicide, violence, racism, promiscuity, and their negative aspects. Apparently in places we sound like a heavier version of Ankgor Watt and Jingo De Lunch, but I can't really comment on that! STORM OF PERVERSION : c/ o Eyanne, 5 Almondbury Rd, Ardross, WA, 6153, Australia.

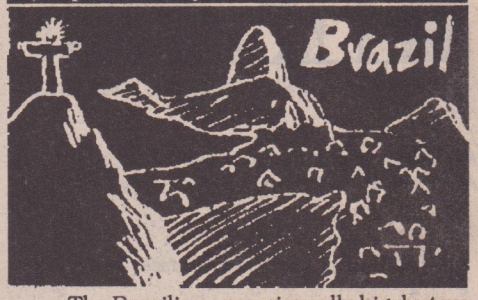
THROMBUS: late 70's punk, with a regular gig at the Old Melbourne. [Sorry, no address]

Venues : There are 2 regular (?) venues, the Old Melbourne Hotel in Perth, which is really big, with a good PA; and the Stoned Crow in Fremantle, which is the coolest place to play, as it's really small with a great atmosphere, mind you it has a really fucked PA, but who cares? Another place which we hope to make into a regular venue is the Edge skateboard park in Fremantle, we had The Edge of Insanity all-age gig there a couple of weeks ago, which had THROMBUS, RAINDOGS, CINEMA PRAGUE, STORM OF PERVERSION, KRYPTONICS, RESOLUTE and INQUISITION. Hopefully, we'll be able to make this a pretty regular thing every school holiday.

ZINES: There's only one out at the moment called Graves In Our Minds, issue #1 is available for 75c (60c wholesale) plus postage, or as a swap from Graves In Our Minds, c/ o Eyanne, 5 Almondbury Rd, Ardross, WA, 6153. It has in it INSTYED, DISTORTED WORLD, INQUISITION, and SEVEN MINUTES OF NAUSEA. Another zine is coming out soon called Getting Ugly.

RADIO: There are 3 HC radio programmes on in Perth : on 6UVSFM, we have Hardcore, which is on Thursday nights from 11 12 pm, and Beyond Hardcore, which is on from 1-3 am Saturday. On 6NR, there is a programme called MOSH FACTOR 10, which is also on Thursday nights.

Well, that's about it. Write to all the groups if you want interviews, or just to say hello (please). Stay well, Evanne.



The Brazilian scene is really big, but we need more information. Here, most of people from the scene just know the old bands like G.B.H., Exploited and Sex Pistols. Ideas about animal rights and boycott companies involved with weapons arrived recently. Most of people from the scene don't mind about buying a record from RCA and after, go fill up the tank at a gasoline station like Shell.

São Paulo is the biggest urban center and underground culture from the country. Here are found the best bands and fanzines and have the most important gigs. It was in São Paulo that one of the most important hardcore bands was born: COLERA (and as I see it, one of the best in the world). Formed in 1979, it's one of the pioneers of the punk movement in Brazil. In 1987, COLERA went on a tour through Europe, playing together with other bands like Inferno, Negazione and Afflict. From these gigs was recorded the LP "European Tour, 87", that came out in the begining of the year. During this moment, COLERA prepares itself to send out their new LP that will be followed by an ecological tour through Brazil.

Another band from São Paulo is RATOS DE PORAO. It was one of the first hardcore bands from Brazil. Today, with 3 LP's, R.D.P. is a crossover band and they are in Berlin recording their new LP.

Pioneers also, OLHO SECO, today, is a speed-thrash band. In a recent gig, the public that waited for a hardcore gig was not happy with the new style of the band.

Changing to psychobilly, the best group of its kind, as I see it, its called S.A.R. (SOVIETIC AMERICAN REPUBLIC). Formed 2 years ago, and playing the traditional psychobilly, some songs remember Dead Kennedys from the phase "Too drunk to fuck". There is already a LP and they're preparing to send out the second one.

Rio de Janeiro is another important urban center and underground, with good bands and zines. From Rio, the band that really calls my attention is TUBAROES VOADORES. With 5 years and a style like COLERA, the band has almost no fans in São Paulo (in a recent gig with COLERA there were a little more than 50 People). Even with these difficulties, the band prepare to send out their first LP "Juventude".

Brusque, a small city at south, is one of the most important centers of indie rock. It is because there is CONTRA-CORRENTE (one of the most important Brazilian fanzines).

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TOP For what it's worth, here's some of the M lists. Please send us your records or ta review and one for airplay). The address

MARTIN SPROUSE

DEADLINE-12"
FALL-OUTS-Here I Come-EP
CRIMPSHRINE-Claude-EP
V/A-State Of The Union-LP
MORAL CRUX-Side Effects...-LP
TRUSTY-TP
UNDECIDED-TP
JAILCELL RECIPES-Energy...-LP
KAMALA & KARNIVORES-Girl Group-EP
LOOKOUTS-Spy Rock Road-LP
DESPERATE MINDS-LP
PUNK AID-Smash The Poll Tax-EP

TRUSTY - cassette

Damn fuckin' good; head and shoulders over the average cassette. These guys got speed and melodic sensibility and know what to play and when to play it, unlike most bands. Lyrics aren't bad either. (WG)
(38 Nod View Cr., Little Rock, AR 72205)

4 song
7"

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Make check or money order
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Scene reports

From there, the best band as I see it, is SHIT. With irreverent letters and a Toy Dolls style, SHIT is one of the newest Brazilian bands. For any other information about the Brazilian scene, please write to: Pablo R./ Joao Ramalho 586-144B/ Sao Paulo, S.P. 05008/ Brazil

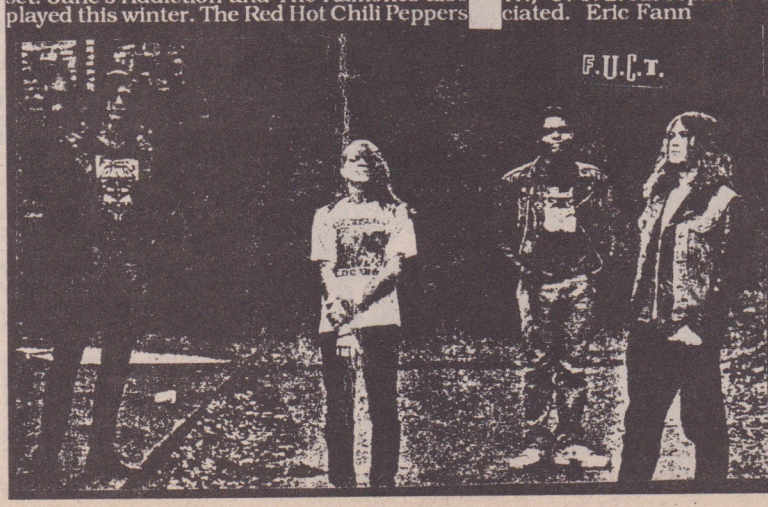
It's about time Nashville started gaining recognition in your publication. Our scene is growing, and a lot of people are starting to come out to shows, We have good local bands and good clubs. The problem is we very seldom have big bands tour through Nashville, but when they do we usually see a turnout of over 300 people.

In '88, Corrosion of Conformity, Dag Nasty, Mind Over Four, Circle Jerks, JFA, The Red Hot Chili Peppers, Government Issue, All, and Chemical People played here. On February 17, Neurosis played the Cannery with local bands INTRUDER, DESSAU, REDNECKS IN PAIN, CAUSTIC SOLUAY and HEYDEY. Due to the heavy snowfall and time, not nany people stuck around to see Neurosis. On February 19, 7 Seconds played Elliston Square with local band F.U.C.T. opening. 7 Seconds were great and included "If the Kids are United" by Sham 69 in their set. Jane's Addiction and The Ramones also played this winter. The Red Hot Chili Peppers were back this spring for a free show at the Rites of Spring festival on Vanderbilt University's campus. On June 3, there was a big show which alternated back and forth between Elliston Square and the Exit/In (the clubs are across the street from each other). Local bands HEYDAY, REDNECKS IN PAIN, TOMORROW'S WORLD, CAUSTIC SOLUTIONS, and F.U.C.T. played along with Random Conflict from Huntsville, Alabama, Transgression from Indianapolis, Indiana, Beautiful Bert and the Crotch Crickets from Wisconsin, and RAID, a straight-edge band from Memphis. This band was hot. They did a cool Project X cover song and received a great reaction from the crowd. Raid is definitely a band to be watched for. On June 7 the Cro-Mags and F.U.C.T. played the Exit/In. The turnout was big and would have probably been bigger if Destruction hadn't cancelled and the price of admission had been less. Ten dollars at the door is ridiculous in Nashville.

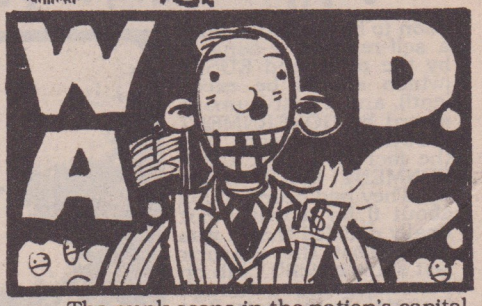
In my opinion F.U.C.T. is Nashville's best local band. They won an award as Nashville's best hardcore band. In May, F.U.C.T. played two great shows at Elliston Square, one in which they released their cassette on Pak'er/Carlyle records. Their debut LP Dimensional Depth Perception is set for a late summer, early fall release. REDNECKS IN PAIN are another popular local band. Other local bands include CAUSTIC SOLUTIONS, CHILDREN SHOULDN'T, DIE, and NOTARY PUBLIC. Nashville's newer bands are HEYDAY and STOP THE CAR.

As far as clubs go, Elliston Square is probably the best. The Exit/In usually has shows just for touring bands. The Cannery is a good club, but there has not been a HC show there lately.

If anyone should happen to know the phone numbers of any booking agencies that handle Social Distortion, Bad Religion, Circle Jerks or any other band, please write me at: Rt. 4 Adairville Pike Box 345/ Springfield, TN/ 37172. All replies will be greatly appreciated. Eric Fann



Now for the addresses: Painful Productions/ 314 Rural Hill Rd./ Nashville, TN 37217/ (615)366-1115. REDNECKS IN PAIN/ 314 Rural Hill Rd./ Nashville, TN 37217/ (615)366-1115/ CAUSTIC SOLUTIONS c/o R+M. Maffett/ 504B Trenton G./ Hermitage, TN/ 37076. EF-YOU-SEE-TEE/ 5248 Franklin Park Cir./ Brentwood TN 37027. HEYDAY c/o Bill 1884 Shamrock Dr./ Brentwood, TN 37207.



The punk scene in the nation's capital is teeming with activity, with shows, bands, records, protests and other activities galore. Who knows how long it will continue, but everyone seems to be enjoying it while it lasts.

A large milestone in the local punk community is the release of the "State of the Union" compilation LP. Compiled by Positive Force DC and co-released by Dischord, this record is a testament to the strength of the DC underground. State of the Union is a benefit LP, with all proceeds going to the ACLU and the local homeless activist group CCNV (Community for Creative Nonviolence, Mitch Snyder's group). The following is a rundown of the bands on the record: SCREAM, IGNITION, SOULSIDE, BROKEN SIREN, CHRIST ON A CRUTCH, KINGFACE, RAIN, 3, MARGINAL MAN, ONE LAST WISH, FUGAZI, THORNS, FIRE PARTY, FIDELITY JONES, RED EMMA and SHUDDER TO THINK. The record has a strong socio-political message, echoed in the lyrics and music of all the bands. The record also comes with a booklet describing what Postive Force DC does and detailing some of our ideas/ideals, etc. The record has been getting great response, and in my biased opinion is well worth your $6 ppd. from Dischord.

But State of the Union is by no means the only thing to come out of DC lately. Records seem to be flowing out of the capital. Here's a rundown of recent relaeses:

From DSI Records (PO Box 346/ Dunn Loring, VA 22027), we have fairly recent releases from FOUNDATION (Tied Up With a Monkey LP), who have also played out a couple times recently, and an EP by local patriotic skinheads IMMORAL DISCIPLINE. From Sammich Records (PO Box 32292/ Washington, DC 20007) we have recent LP releases from SWIZ and SHUDDER TO THINK, both of whom will be touring the U.S. this summer, and a cassette-only release from the UNDECIDED, which showcases their hybrid Bad Brains/The Police rock approach. Coming soon from Sammich is an LP by the Atlanta band After Words. This will be Sammich's first release by an out-of-town band.

Dischord (3819 Beecher St NW/ Washington, DC 20007) has been quite the busy label lately, with the State of the Union LP release, a 7" from SOULSIDE (2 incredible new songs - their best yet!), a very-posthumous LP from the band 3 scheduled for a fall release, a 7" from the great new band HOLY ROLLERS (1/2 Dischord, 1/2 Adult Swim) that shouldn't be missed (with an LP to follow), a post-humuous LP from VILE CHERUBS (60's psychedelic punk rock sounding), an EP from FIRE PARTY in the fall, a possible LP from IGNITION in the fall, and an EP from FUGAZI called Margin Walker, hot off the presses. The FUGAZI record will also be released on a compact disc containing the 6 new songs plus the first EP. This will be Dischord's first CD release. FUGAZI recently toured the U.S. for the second time, drawing huge crowds all over the place. They seem to be growing to unprecedented heights, and it will be interesting to see just how big they get.

From Peterbilt records (run by Guy Picciotto), we have the DEADLINE 11-song, one-sided LP. DEADLINE was a DC x HC band back in the early punk scene and previously only had songs on the Flex Your Head compilation. It's angry punk rock done well. Order it through Sammich.

A surprise release was a special flexi disc by IGNITION, which they gave out as a free gift at their 100th show on May 2nd.

Scene reports

Soon to be around town is a self-released 2-song 7" by the new band EDSEL (which should be excellent!), and a post-humous record by GOVERNMENT ISSUE. Which leads into the fact that, yes, GOVERNMENT ISSUE broke up. They had been talking about if for a while, but finally decided that it was time to do it. They did their last show at 9:30 Club on June 1st, running through material from their first release, Legless Bull, through their last, Crash. From the stage John Stabb said that they broke up over "creative differences" --he wanted to do something creative and different, Tom Lyle didn't. There seemed to be a little bit of a bad vibe flying there, but who knows. Stabb is already practicing with other folks (Mitch Parker and Mark Alberstadt, both ex-GI's!), and Jay is starting a band with Kim Coletta. Pete Moffit will probably find someone else to play with rather easily, as he is quite talented. Now that GI is gone, the only band left from the early days of DCHC is SCREAM, who have experienced some difficulties of their own recently. Their bassist Skeeter left the band a while ago, to be replaced by a guy who decided to quit the band in the middle of SCREAM's U.S. tour to start another band. So SCREAM called up Jay Robbins (of Government Issue), who flew out to California on a moments notice to finish up SCREAM's tour. Jay may or may not be playing with SCREAM permenantly, but we'll see...

SOULSIDE went on a mammoth three-month tour of Europe, hitting such exotic places as Greece and Poland. They played a show at DC Space before they left, and they rocked the place hard. They recorded some of their new stuff while in Europe, and rumor has it that they will break up at the end of their European tour. This would be a huge loss, as SOULSIDE has definitely grown into one of the best bands in DC We'll see what happens...

And while we're on the subject of breaking up, I'm sad to say that KINGFACE has just broken up. They will also be missed around town.

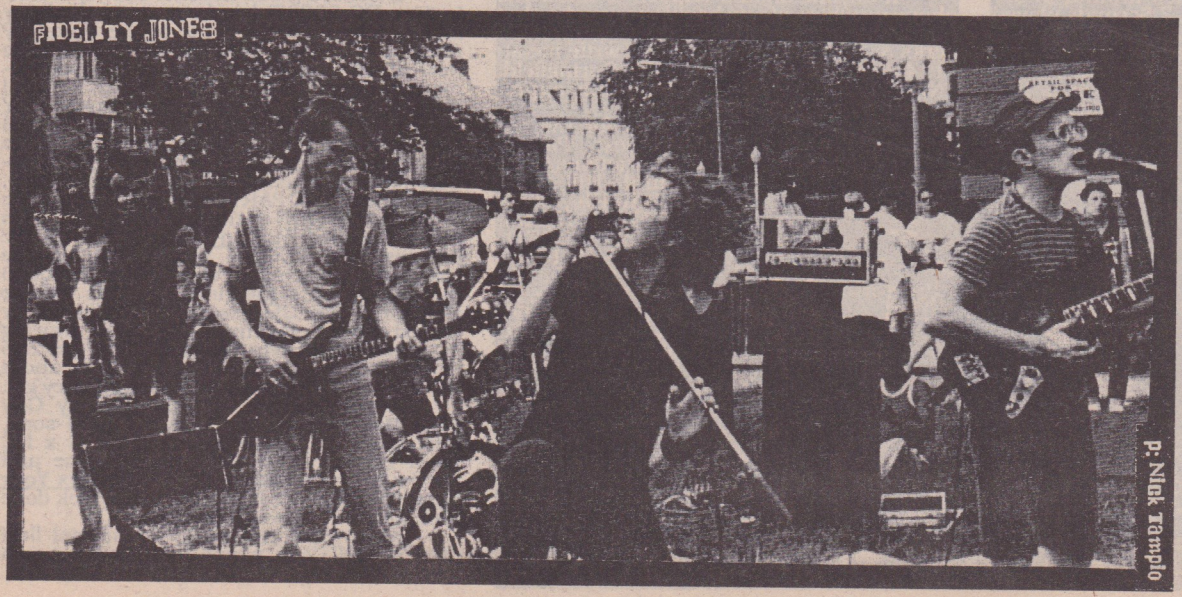
And heck, while we're talking about breaking up, we may as well throw IGNITION into the discussion. While not officially breaking up, they are undergoing a serious facelift. On June 22nd, they played their last show with current line up (the show was FUGAZI and FIDELITY JONES at Wilson Center. It was a benefit for the Washington Free Clinic organized by Positive Force DC and raised over $2500). Dante Ferrando (drums) and Chris Thomson (bass) are no longer in the band. Chris Bald (guitar) and Alec MacKaye (vocals) are continuing on with new people, but it is not certian yet if they will remain IGNITION or change the name. Let's hope they can come out of this stronger than ever.

And while we're on the subject of breaking up (this is a DC scene report, remember?!), there's one more bit of news. Actually, this is not a break up, but a reunion of sorts. At the end of the summer, long standing local restaurant/hang out place Food For Thought will be closing, in some part due to skyrocketing rent in the Dupont Circle area. The one band who was most closely tied to Food For Thought was GRAY MATTER (Dante Ferrando manages the place, and GRAY MATTER played just about every show there while they were around). So it's quite fitting that GRAY MATTER get back together to play the last show at Food For Thought before it closes down. That will be sometime later this summer, and should be quite a treat...

Now to get back to some information on bands that are still around...

MANIFESTO took a brief "vacation" to England, happening to play 4 shows while they were there, and coming away with a great review in Sounds magazine. They meticulously recorded some songs at Inner Ear for possible release. They have a hard sound to describe; it's not abrasive, yet not total pop. It's kinda like the dark side of pop music or something. They're very talented and will probably go far.

FIDELITY JONES and FIRE PARTY toured the U.S. this spring. FIDELITY JONES is great funk/punk— accessible/danceable musically, but with an amazing power reminiscent of BAD BRAINS, and some of the best political/spiritual lyrics I've read, but could you expect any less from Tomas? They recently recorded 6 songs at Inner Ear and are just putting it out as a tape. FIRE PARTY is recording for a new EP with Ted Nicely producing (to be released this fall), and are embarking on a mammoth three month tour of Europe starting in September, playing in many of the same places as SOULSIDE. They have been playing out more lately. MFD recently embarked on a U.S. tour of their own, with the perennial scene point-man, Hawk, as roadie.

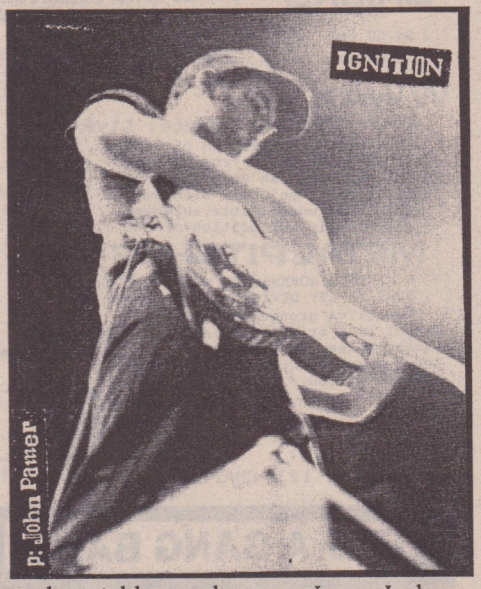


AGENT 86 has been playing around town more recently, and are embarking on a European tour this fall. They definitely have a lot to say politically, and really know what they're talking about.

Some newer bands who have recently recorded demos include INDIAN SUMMER and NEVERMAN. INDIAN SUMMER has a fairly standard DC approach, while NEVERMAN combines DC influ-

ences with amny others to come up witha really catchy, powerful demo. NEVERMAN is great live, and their singer Greg can sing and scream. Watch out for them! Both tapes were produced by Jay Robbins (ex-GI). Other bands with new demos include REVENANCE, OUTCROWD, ELEGANT MESS, and WHY?.

SWIZ got a great deal recently when they opened up for Public Enemy two nights (May 7th and 8th) at 9:30 Club. Both shows were great, and if you missed them, you missed two great nights, heavy on the politics and full of energy! SWIZ got a mostly curious reaction from the rap audience, but there were no problems or violence, and they performed well. Public Enemy also played in town on May 21st at the 18th annual Malcolm X Day Festival in Anacostia Park in Southeast DC They were joined by the local go-go band E.U., plus many other bands and



such notable speakers as Jesse Jackson, Dick Gregory, DC Mayor Marion Barry, Malcolm X's oldest daughter, Lenora Fulani, etc...It was a great even honoring Malcolm X's life and ideas. There were about 25,000 people there, but it was largely ignored by the major media. The few sentence blurb in the back pages of the Washington Post didn't even mention Public Enemy and basically glossed over Malcolm X's message. But what can you expect?

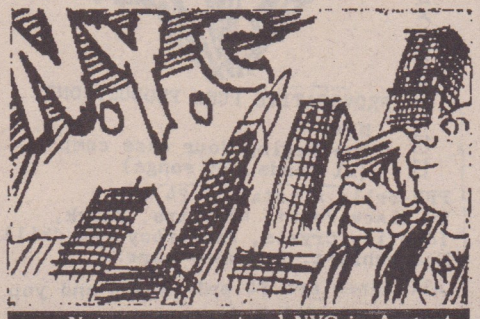
A fairly recent development in our scene is the surfacing of radical elements calling themselves ULYSSES. They have banded together to form the NATION OF ULYSSES, and can be seen in local clubs making much noise, handing out literature, and corrupting the minds of the city's youth. Lead singer and spokesperson Ian Svenonius will not comment of the provocative lyrics in their songs (Age of the Mastadon or Cold Front, all he will say is, "The NATION OF ULYSSES will prevail." ULYSSES may record sometime, but then again they may not. Stay tuned for further developments.

While in England for a year at school, vocalist Jenny and guitarist Derrick of GEEK did a band called CHOKE and recorded lots of stuff. For a tape of either band, write to Jenny Toomey/ 3510 N. 8th St/ Arlington, VA 22201. The GEEK tape is $4 ppd. and the CHOKE tape is $2 ppd. or a blank tape and stamps.

As far as clubs in DC, the most shows seem to be happenin' lately at the BBQ Iguana (Bill (202)232-2708), DC Space (Cynthia (202)393-0255), Safari Club (Pam and Shawna (703)273-7351), with the bigger name underground bands playing at 9:30 Club. It also looks like there will be outdoor free shows at Fort Reno again this summer. Rumor has it that DC Space is moving sometime this summer. BBQ Iguana and Safari Club are the best places for lesser known bands to play. Both places are run by cool people who will give almost anyone a chance to play. BBQ Iguana is doing mostly local bands, but have been doing more and more out-of-town bands lately. Safari Club does a lot of out-of-town shows, with their biggest show being straight edge bands from New York. Positive Force DC does shows at the Wilson Center almost monthly, plus outdoor festivals and bands. We do have out-of-town bands play our benefits ocasionally though, such as Verbal Assault (R.I.), Scram (Philly), False Prophets (NY) etc. If there are any message-oriented bands interested in playing benefits in DC, send a tape to Positive Force DC/ 3510 N. 8th St/ Arlington, VA 22201.

There seems to be a consistent but erratic group of fanzines in the DC area. WDC Period is back to their old, thick tabloid format, and the latest issue has Devo and Living Color plus lots more. Get it for $2 ppd. from Gordon/ PO Box 50084/ WDC 20004-0084. Greed seems to come out kinda quarterly, and covers the bigger underground acts as well as local bands and comics. It's a fully professional job. Their address is: PO Box 39020/ Washington DC, 20016. The cover price is $2.95. Out of Dumfries, VA comes Action Time fanzine. Issue 7 will be out real quick, and will include SOULSIDE, Agnostic Front, OUTCROWD, etc...Get it for $1.50 from Erik Grotz/ 15854 Montview/ Dumfries, VA 22026. There's also No Scene Zine, done by Pam and Shawna (the great folks who bring us the shows at the Safari Club). They've been sitting on a new issue for a while now, waiting to get the money to print it. DC Spotlight should have a new issue out soon, so write to Chris at 4001-C Spring Pond Pl #302/ Fairfax, VA 22033. There's a new straight edge oriented zine in town called Hands Up, done by Todd, former guitarist for TOUCHDOWN. Issue 2 has Four Walls Falling, Underdog, SWIZ and more. Get it from Todd/ 10104 Donegal Ct/ Potomac, MD 20854. There's also the zine that I do, Nomadic Underground. There hasn't been a new issue for a while, but the last one had FUGAZI, and Rapeman in it and is $1.50 ppd. from PO Box 18672/ Washington DC, 20036.

That's about it for now. For any addresses that I didn't include, write to me and I'll get 'em for you. One last note - it's not that difficult to put on shows, organize a demonstration, start a group, publish a fanzine...This doesn't have to be a boring summer - you can create action. Until next time...Brad Sigal/ 3510 N. 8th St/ Arlington, VA 22201.



Not many can stand NYC in August - the international body odor is hard to take. Subways are filled with sleazy erections, combat and black flag are in constant demand, the homeless set up tents in Tompkins Square, and Riot geared-up men in blue patrol the East Village scaring prospectives. Some old time stores had to close because yuppie moneybags aren't bringing the necessary cash flow (it's hard to make that $1500 rent). So long Ire-ltes.

But the streets are full. Tompkins constantly holds multi-musical fiestas; reggae, punk, salsa are all represented. The Krishnas and the churches weekly provide nourishment and the riot cops tear down "unsafe" tents and shelters in the park. Harris the bookseller is the new messiah of 6th ave. Stephan thinks he is Jim Morrison and Batman doesn't know what to do with his name. On a higher note, George Tabb's love life has improved and his band IRON PROSTATE is doing well.

Guinea pigs are in and ferrets are out. Board left for Japan to be with people his own size - he and Donny 'fist magnet' the Punk are psyched about the Old Skulls under 10 show. Donny and an out-of-town friend got punched at a straight edge show. Look for his hype on that.

Bob Z-ine held a big anti-poster law show. Highlights include the Velvet Monkeys 20 min. masturbation set, a 10 min. rip up your citation set, a bouncer attack on a very nice guy, and Bob's cleaning up all the shaving cream, paper and honey. Order zines, Bob's opinions and homemade tapes(includes local bands) c/o Surris Book Mktg/ 125 E 23rd #300/ NY NY 10010.

Punk picnics are still happening in Central Park. Joey Ramone had foot surgery. Joey's leather jacket was put on display at the Hard Rock Cafe. Johnny Thunders is alive. There was a pro-abortion march. New Music Seminar happened. The World is still open. ABSOLUTION and PRESSURE RELEASE broke up. Anarchists ran through the streets burning flags. Lydia Lunch and Debbie Harry were at a Zap Comix show. I was there with Elvis. He got a little drunk, we left early. HR and Darryl are back in Bad Brains. FALSE PROPHETS has another lineup change. Willy left DA WILLYS? Downtown club closed. Metallica may produce PRONG. NAUSEA needs a drummer! The Rock and Roll Church still attracts girls and guys is the tightest clothes I've ever seen. Look in "High Times" for photos of Murphy's Law "moshing it up at CBGB's".

Look for new vinyl from SHEER TERROR, GUERILLA BISCUITS, RAW DEAL, UNDERDOG, AMERICAN STANDARD, old stuff from KRAUT, RAGING SLAB, and SICK OF IT ALL. New 7"s from OUTBURST, SOCIAL DISORDER, PRESSURE RELEASE, BOLD, and a Ralphie-made comp with the RADICTS, NAUSEA, SFA, RESISTURZ, and PUBLIC NUISANCE. CIRCUS OF POWER has a live in Detroit EP with an album to follow. Look for a comp featuring NAUSEA, SHEER TERROR, LIFE'S BLOOD and ABSOLUTION. Also a comp with TOKEN ENTRY, WRECKING CREW, NO FOR AN ANSWER, and REST IN PIECES. And there's the awaited NY Scumfest 21 band tape available at CB's.

24-7 Spys are touring California, the RADICTS plan one for October. BOLD and GUERILLA BISCUITS are touring with only one original member. The REST IN PIECES tour was cancelled.

New bands to look out for: VISION- an SNFU type, EVIL TWIN, ATROCITY-features zine men Charlie and Rich, BAD REVOLT with ex's from ABSOLUTION, BEYOND, PRESSURE RELEASE, and CHAKA. ALL FOR ONE has become IDENTITY. Rick, sound for CB's is in CRAW PAPPY. Also SECOND THOUGHT, THIRD COLUMN, and AT ALL COST. MISSING FOUNDATION is loving Europe. They are rereleasing the first three albums. Look for a new live record as a souvenir.

There's a new space called Generator that has shows and sells only unsigned bands. Visit them at 200 E 3rd/ (212)260-1039.

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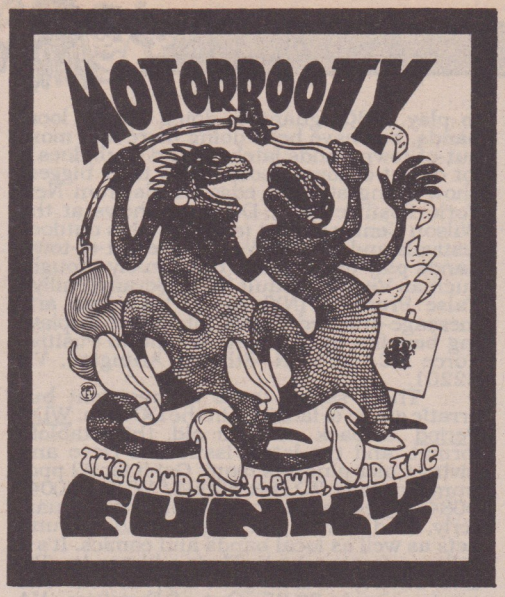

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Scene reports

The Coney Island Freakhouse has opened for shows. Opening night included 25 go go girls, one weighing in at 200. They shimmied and shaked to old real 70s disco (ya know, Wild Cherry and the Ramones). There' a benefit for the punk hotline UPEC SID featuring IRON PROSTATE RUMOURS abound about ED GEIN'S CARE personnel problems.

Where do I get all this information?...

MTV of course but if you don't have a tv a great source is Mike's "Bullshit Monthly". It's only 50 cents. Mike is in Pittsburgh for August, my old home. I wouldn't exactly call it my vacation spot. I prefer Hawaii for the vegetation. But send for his paper or send $3 for his band GO's demo to 175 5th Ave/ Box 2589/ NY NY 10010. He's also into record trading. Send a list. Oh and thanx to him for last months report.

I ran into Thurston Moore in See Hear and he had absolutely nothing to say. It's scary what major labels can do to a person.

Well soak up the rest of the summer while you still can. My dad's is now my stepmom's but I'm still here and always respond to all letters, cards, pornography, etc.

Rosa/ 77 Park Ave/ New York, NY 10016

BOSTON

Welcome to Taxachusetts! That's the slogan as the legislature approves a "temporary" 18 month 15% tax hike. Great! As if I don't pay enough already! The sad thing is that the services the state needs the most get cut while the high-level, high-paid bureaucratic hacks, placed as a result of political favors, sit high on the hog.

WRECKING CREW are on tour. Hawker Records have just released a live compilation, "Free For All," featuring the CREW, Token Entry, No For An Answer and Rest In Pieces. SLAPSHOT are back from their tour and vocalist Choke has released the STARS AND STRIPES LP, "Shaved For Battle," on his Patriot label. There's talk of Choke putting together a band for live shows—3/5 of Slapshot played on the record. Stars and Stripes are to Oi what Crucial Youth were to straight edge. In other words, read between the lines.

I keep hearing Boston is a goon town from some people who write to me. That's

really not the case. We do have our share of fights at gigs and the pit gets a bit rough, but it's not a major problem. And there's little, if any, white pride or white power nonsense, and none of it at shows. In fact, a few months back, some racist skins from Providence tried to hand out literature outside a Youth of Today gig and were basically chased out of town. Among those doing the chasing were 2 roadies for Slapshot.

New bands—RAZE, from the South Shore and SUCKER PUNCH, who do a righteous cover of the "Fat Albert" theme. UNDECIDED have changed their name to INTENT TO INJURE and have been back in the studio. THE BRUISERS recorded a demo and have attracted the interest of Patriot Records. POINT BLANK have a new vocalist and plan to play out of town with the newly-relocated (from NYC) CLENCHED FIST—drummer MegaDon plays with both bands. A Mike Gitter-less APOLOGY is playing out again. JONES VERY, with Vic Bondi and 2 guys who used to be in GRIN, have recorded a superb demo, sounding like latter-day Articles of Faith, balancing melody and rage. (Vic Bondi, 76 Egmont, #1, Brookline, MA 02146). NPD are due to go in the studio sometime this summer. HEARING IMPAIRED have changed one of their guitarists. BLIND

SURGEON, a promising crossover band, have a new vocalist, Jonah Jenkins, who has just put out the first issue of his fanzine Look Again (write to PO Box 1090, Hudson, NH 03051). And SAM BLACK CHURCH...well, nothing new to report, but they're an awesome live band and I have this cool picture to run.

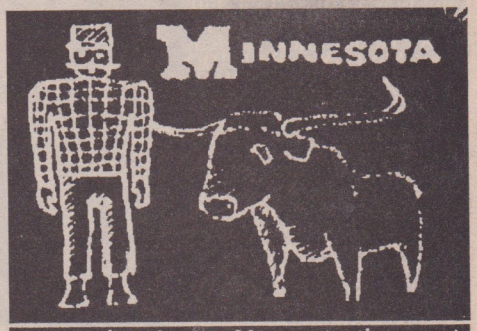
THE BAGS won this year's WBCN Rumble (the same contest GANG GREEN won a few years ago), beating out the ultra-commercial Ultra Blue. Slapshot played, too, but didn't make it past the preliminaries. The Bags' victory is a pleasant surprise. Stanton Park Records has just released an album by the band under a pseudonym, SWAMP OAF, playing more psychedelic-styled rock and limited to 300 copies.

Other recent/upcoming vinyl: JERRY'S KIDS, HULLABALLOO, MOVING TARGETS and GANG GREEN (now with ex-DRI bassist Josh Pappe in the band).

Gigs: happening regularly at the Rat, Ground Zero and, now, Bunratty's. For booking, call Jon Regan or Tom Johnston at Maverick; (617) 437-0684.

That's it for now. Still available ($2 ppd)—Suburban Voice #27, from the address below.

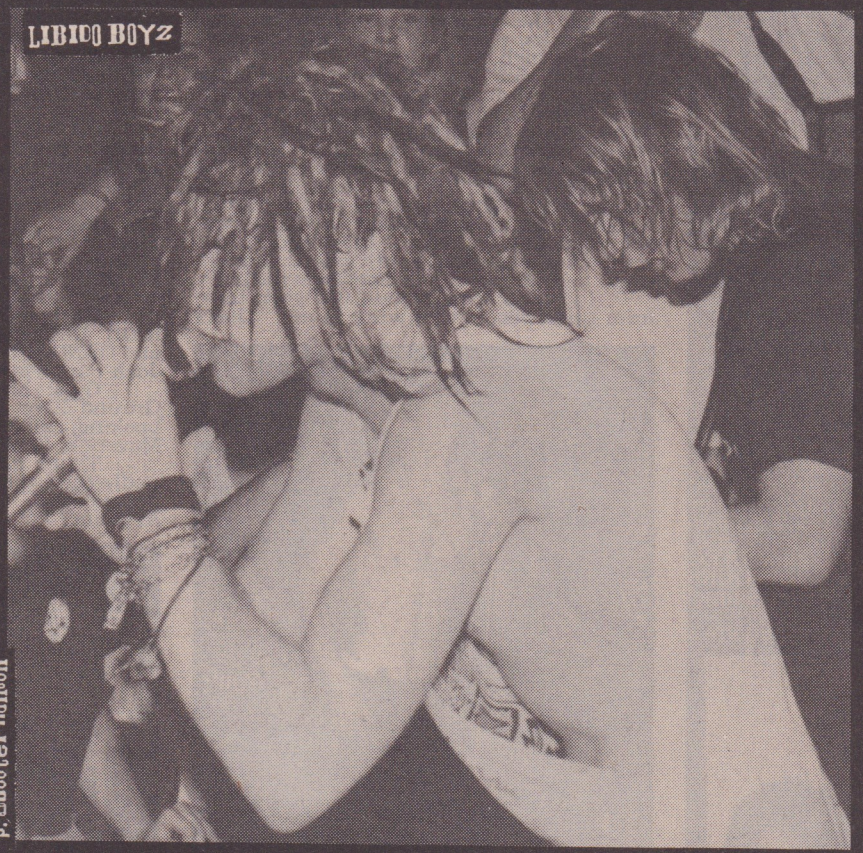
Al Quint/ PO Box 1605/ Lynn, MA 01903



It's late June in Minnesota; the snow is beginning to melt, the lakes are thawing and the gophers are emerging from their hibernation. Contrary to previous scene reports the punk scene in Minneapolis is far from dead. There has been a great deal of activity in all areas of the scene. One area of intense activity is slagging, rumor mongering and gossip hounding. This of course would mean nothing to most outside observers so we'll skip it and report more constructive activities (which seem to be on the back burner lately).

LIBIDO BOYZ and MISERY both have their second 7" EP's ("It's All so Obvious" and "Blinded" respectively) at the pressing plant as of this report. Fans of those two local favorites anxiously await release. The LIBIDO BOYZ first 7", "Malicious Hooliganism", is sold out and MISERY's devastating first 7", "Born, Fed...Slaughtered", is down to the last 100. A LIBIDO BOYZ LP will be out this summer on First Strike records in the U.K. LIBIDO BOYZ can be reached at 1625 Commerce Drive #1, N. Mankato, MN 56001 and MISERY can be reached at 2443 Pillsbury Ave. S #4, Minneapolis, MN 55404. BLIND APPROACH second 7", "New Age", is going well with a limited run on gold vinyl to boot. BLIND APPROACH is touring the east coast word has it. They can be reached at BLIND APPROACH H.Q., P.O. Box 50139, St. Paul, MN 55105. LIBIDO BOYZ play what you could call "American Style" hardcore in the same vein as SNFU, early 7 Seconds, etc. They have just added a second guitarist. MISERY play what you could call "British Style" hardcore like Axegrinder, Amebix, etc. with political lyrics. BLIND APPROACH play what you could call "New York Style" Hardcore with anti-racist skinhead / straightedge lyrics. As you could guess each band and their fans have fashion and lifestyles corresponding to their influences. This provides for a lively and varied scene with the infighting and disagreement you would expect. The authors of this report identify with the anarchist punk scene, views expressed are their own so nah nah nah nah nah!

Now that we have covered the "main" bands in the hardcore scene it's time to look at the less nationally known bands. Contrary



p: Shooter Hanson

to previous scene reports Soul Asylum, Swinging Teens, Disturbed, Halo of Flies, Trip Shakespeare, Grant Hart, Run Westy Run, Morticia and Coup de Grace have no significant contribution to the Minnesota punk scene. The fact that none of these bands contains punks may have something to do with this. Those interested in such bands should consult post-punk "art/college" orientated publications such as "Your Flesh" or "Flipside". Also, contrary to previous reports, the A.L.F. is not based at Dan's mother's house nor was she happy to receive mail to that effect!

Back to music releases. Two hot compilation tapes have been released featuring many less heard local bands. "It Came From the Cold" by Chef Music Productions (head chef being Libido Boy Jeff, tape is $4 ppd. from LIBIDO BOYS address) features MISERY and LIBIDO BOYZ plus DISSENT, DEAD SILENCE, I.D. UNDER, SHAMROCK SHAKES, NO PUN INTENDED, SORRY EXCUSE, DEFORMED YOUTH and PORCELAIN BOYS. Of the Minnesota bands, DEFORMED YOUTH, now broken up we hear, have a demo out from Chef mailorder, see above for address, and play in the same vein as LIBIDO BOYZ what is becoming known as the Mankato Farmcore Sound! PORCELAIN BOYS, from Stillwater Minnesota play what they call "aggressive yet melodic" punk rock, maybe along the lines of Naked Raygun, and can be reached at 1 Eldorado Drive, Dellwood, MN 55110. NO PUN INTENDED play "Minneapolis Style" progressive music, pioneered by the Replacements and later on Husker Dude, etc. They have a 7" EP out and those interested can write NPI, 6604 Douvre Dr., Edina, MN 55436. Chef Productions, already stated that they can be contacted via LIBIDO BOYZ, carry a wide variety of releases, being the most up to date on the local stuff, carry records, fanzines, T-shirts, etc.

Another compilation tape is "The Price of Freedom" and features six Minneapolis bands. Included is MISERY who have two awesome tracks, also has tracks by CRIBDEATH, whose sound has been described as "Fear meets Neurosis" and are known to play Flipper covers live. They have just released their second demo tape this week and both of us are quite impressed on the progression in their music style and lyrical content, "Diaper Crust Stenchcore" as they're jokingly called around these parts. They can be reached c/o M.A.S./ Profane Existence (see below) due to the fact that two of the members of M.A.S. / Profane Existence staff. THE SCRODS featuring another M.A.S. staff member, Rev. Phil, play "Led Zeppelin Style" hardcore with deep lyrics courtesy of the Reverend. We don't know if the have a permanent address so reach them also through M.A.S. / Profane Existence. DEPENDANCY INFRASTRUCTURE whose singer, Phil, compiled the tape are, of course, also featured. Word has it they are no longer around but that just may be a silly rumor. NEOMORT play grinding "Big Black/Art Style" music with "Mentors Style" lyrics also have two songs. We would like to hear these guys voice their opinions on sexism and misogyny. CHARLIE DON'T SURF plays emotional, melodic punk in the vein of Dag Nasty. The tape comes with a small booklet, costs five dollars and is available from Fred A. Staire Productions, P.O. Box 3879, Minneapolis, MN 55403. Proceeds from sales will go to the 1989 Anarchist gathering bailfund.

Now on to bands with no releases whatso-ever, at least to our limited knowledge(!). MALEDICTION (look this one up in the dictionary) play ripping thrash influenced by Discharge, Napalm Death and Sore Throat. Also there's VOMIT DEATH featuring B. Horrendous of Profane Existence and Rat of F@rce fanzines. They attempt to play along the same lines as MALEDICTION and plan on releasing a 12" EP tentatively called "Sclerosis of the Liver" on multi-colored vinyl at some future date. SUBVERSIVE ENERGY should have recorded their demo by now and can be reached c/o Josh Davies 2100 E. 43rd St., Minneapolis, MN 55407. We haven't heard this band yet so we can't tell you what "style" music they play...

Fanzines...Hmmnn...The main fanzine covering the Minneapolis alternative scene is, would you belive it, is Minneapolis Alternative Scene, now just M.A.S. which covers far more than Minneapolis. Flipside has labeled this publication "an MRR clone complete with columns, extensive letters section and politically correct bands." The publishing and subsequent release of MAS #8 (April 20th) was followed by the release of NO MAS, a six page slag-off, character assassination and personal insult to many active and visible members of the Minneapolis scene. NO MAS can be reached by sending one cinder block, C.O.D. of course, to John Tomar, guitarist of DEPENDANCY INFRASTRUCTURE at 2500 Portland Ave. S., Minneapolis, MN 55404. High School is a Wasteland has by now released their final issue. Editor Glen Hirabayashi, whose scene report was the last Minnesota one to grace these pages, says this issue will be a "Women's Issue." Write 9325 Garrison Way, Eden Praire, MN 55347.

M.A.S. #9 should have been released long before this gets printed (release date: July 17th), will be the final issue under this name. It contains interviews with DOOM, MISERY, CRIBDEATH, SOFA HEAD, THE SCRODS, PORCELAIN BOYS plus all the regular stuff. Since it will be the final issue of M.A.S., what better to do than have a split final issue with F@rce Fanzine, the original F@rce from Minneapolis that is. F@rce #4 has an interview with DEVIATED INSTINCT and loads more. The layout of this split issue is not yet completed at this time but tentatively is slated for 60 pages or more! cost is $3 ppd. to M.A.S., P.O. Box 8722, Minneapolis, MN 55408. In the fall, the editors and staff of M.A.S., F@rce, and the now defunct A.Y.F zine, Liberated Zone will join together to produce "Profane Existence" fanzine which will cover the global H.C. / punk /crust/ Anarchist scene from a non-nationalist perspective. Story has it that editors of Rise or Fall? and Endless Struggle fanzines will be helping in this conspiracy. Profane Existence #1 should be out in September or October (more than likely the later) and will be 48 pages on newsprint so it will be cheaper. Anyone interested can contact Profane Existence, P.O. Box 8722, Minneapolis, MN 55408.

While we're on fanzines, we cannot forget Impulse 'zine which is a hard-line anarchist publication with three issues out covering guerilla war, anarchist views on communism, nationalism,etc. and other serious topics. Not recommended for wimps or weak minds. $1.50 ppd. from the Minneapolis Anarchist Youth Federation, contact A.Y.F., P.O. Box 8585, Minneapolis, MN 55408.

Also of interest, local alternative music fans have organized an alternative to capitalist/corporate club promotion and production. "Sonic Warp", books shows at the gnarly/rad Art-Deco style Avalon Theater. They have booked and run a half dozen shows so far and have an extensive line-up of bands for the remainder of the summer. Sonic Warp is a collective, volunteer run operation providing an excellent venue for a variety of alternative music styles, from all-out hardcore to the art school/bar scene. So far these admirable efforts have met with financial loss, but lessons learned should pull them out through future efforts. Bands considering touring through Minneapolis should seriously contact them at Sonic Warp c/o Mark Lokowich, P.O. Box 80045, Minneapolis, MN 55408. Telephone number: 612 - 822-3346. Future shows include Oi Polloi, Dead Silence, Impulse Manslaughter, Dissent and perhaps MALEDICTION and VOMIT DEATH from the local scene (yet to be confirmed however).

One of the area's anarchist groups, the Anarchist Youth Federation, with help from M.A.S. Fanzine, have started a small mail-order distribution service. They carry a selection of the finer anarchist and punk music and publications. For a current list of stuff you can get, send a stamp or IRC to the A.Y.F. address somewhere else in this scene report.

"Politically" the big issue is racism. Racist violence in the past has been met with harsh condemnation from the punk and skin communities. Anti-Racist Action can be reached at P.O. Box 7471, Minneapolis, MN. 55408. This is also the contact address for the local "Syndicate" skins. The Syndicate is a coalition of of non-racist skins across the northeastern and midwestern states.

The A.Y.F. or Anarchist Youth Federation (again, address somewhere else) continues to work closely with M.A.S./Profane Existence and MISERY and hopes to have a large contingent at the S.F. gathering. Unfortunately, a lot of the M.A.S./Profane Existence people are forced to remain home due to the fact they are starting a record label, or in other words are horrendously broke. Rumor has it that some parachutes were found somewhere and the A.Y.F. contingency may

Scene reports

Airdrop into the S.F. gathering...

RABL - Revolutionary Anarchist Bowling League are another anarchist group in Minnesota. Their publication, RABL Rouser covers many issues and is good at communicating ideas to "ordinary" people. Their 5th exciting issue should be out by the time this is printed. Write to: P.O. Box 10854, Minneapolis, MN 55458-3854

Local political action, when it happens, has recently centered on publication, education and sporadic, chaotic action (not necessarily in that order).

In whole, the Minneapolis scene is surging onward in many directions. We could write much more but our Sore Throat records are getting cold, Felix has to polish his gun collection in preparation for the revolution and Dan is hopelessly behind on his mail not to mention putting together a fanzine! Comments, questions and fanmail should be sent to Dan or Felix c/o M.A.S./Profane Existence, P.O. Box 8722, Minneapolis, MN 55408. Hate mail and letterbombs should be sent to Your Flesh fanzine, P.O. Box 2683, Loop Station, Minneapolis, MN 55402.

Special Thanx to Jacob Leinenkugel, without him none of this would be possible, or at least the scene report.

P.S. We almost forgot to mention the punks and skins picnic we had a few weeks back! A few people behind putting together M.A.S. fanzine decided with inspiration from a certain Iggy Amo, to have a picnic. The idea was to get as many people in the scene together, in a non-alcoholocaust situation and have a good time. Well, a date was decided on and printed in M.A.S. #8, other than that, very little was done in the way of getting the word out. To our surprise, on the day of the picnic, the Saturday of Memorial Day weekend, a pretty large gathering took place. By some estimates, over 150 people came and went as the picnic went on throughout the afternoon. Besides feasting and drinking - usual picnic fare- a rather large soccer game took place, as well as lots of sharing and trading of fanzines, tapes and records. It was deemed a success by all who showed except a small number in the scene who showed up only to cause problems, who had to be told their presence would cause problems. We are planning on having another on on Labor Day weekend, probably on Labor Day itself. Anyone interested on coming to the next one, contact the M.A.S. address for more info. That's it for now, in the meantime, CRUST LIKE FUCK!

NEW MEXICO

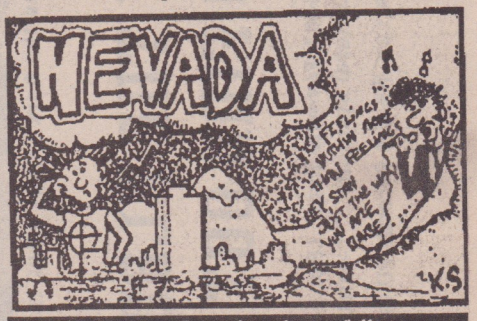
Hi, my name is Mark and since I have never seen a scene report from here I decided to write on. First off, I'll start with the bands. CLAY NATION is a straight-edge hardcore band that have been around a while back but I haven't seen anything since in the form of recorded material. Another band is NUCLEAR PLAYGROUND, they also have a good hardcore sound. They just recently recorded a demo tape, it's on sale for $4.00. The address is John Gilmore/ 1424 Richmond NE/ Albuquerque, NM 87106. Another straight-edge band called CIVIL DISORDER has just recently appeared, I haven't heard them yet, but I hear they sound like Government Issue. Another good hardcore band is called BLOCKHEAD, who have ex-members of VULGAR ISSUE and SOCIAL INSECURITY. Another band that has been around for a while is called BRIAN EROSION, which I haven't heard for a long time. An alternative band called CRACKS IN THE SIDEWALK are now on SST Records. I've heard that there is a new ska band that just started but I don't know the name. That's about it for bands that I know of.

A S.H.A.R.P. chapter started here a few months ago and it's doing pretty well. There's been words of starting an A.R.A. chapter here but nothing has happened as of yet.

There are a few good zines here. One is a skinhead zine called 100% American Made which should have another issue coming out soon. If you would like an issue send a stamp and 50¢ and write to AUSH (Albuquerque United Skinheads Anti-Racist front c/o John Chavez/ 9508 Claremont NE/ Albuquerque, NM 87112. Another zine called Recalcitrate is put out by the singer of NUCLEAR PLAYGROUND and it's got some good pictures and poetry in it. I'm not sure if there are any more copies left but I think that they are $1.00, the address is Jesse Murell/ PO Box 532/ Tijeras, NM 87059.

As for shows they are few and far between, a place called Club Rec just recently closed down. There are a lot of ignorant and arrogant people who fuck up our shows and scene. Government Issue, SNFU, Desperate Minds, Chemical People, T.S.O.L., and Beowulf have played here this year. Hunger Artist is playing in Santa Fe on July 3. We need more bands to play here so please, if any bands are going through the Southwest stop and play here.

If anybody has any info or comments of does not like my evaluation of our sorry scene, write me at 7813 Pickard NE/ Albuquerque, NM 87110. Take a stand against religion, racism, and the fascist scum who enforce this anal retentive society's laws, the police force. By the way straight by choice not preaching. Well, that's all I can think of as now so until next time...Mark B. with Matt and John's help.

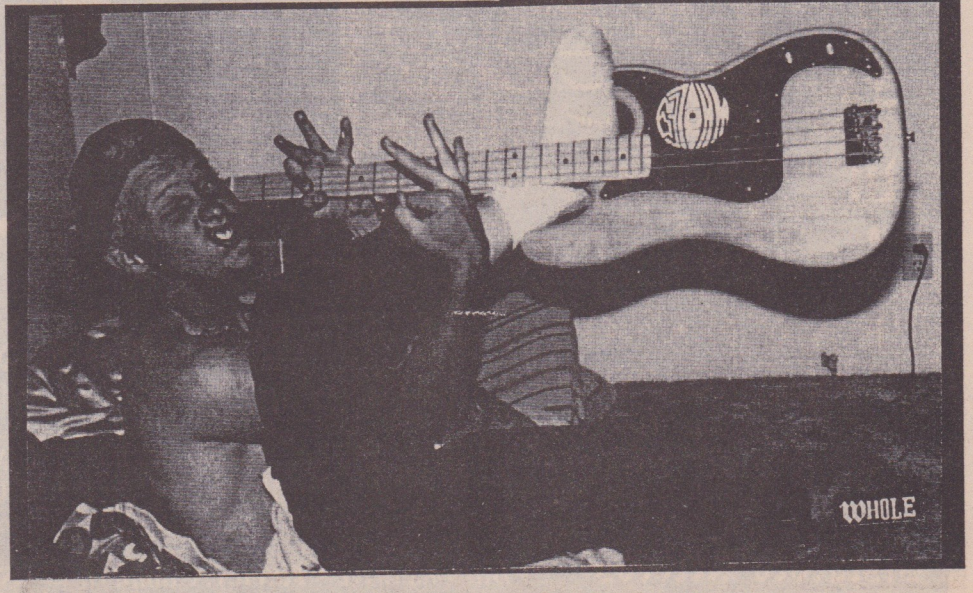


The scene here has been falling apart slowly over the past couple years due to troublemakers, police, lack of places to have shows, and people simply not caring. Lately things have been looking better though. We have formed an organization called The Las Vegas Alternative Coop (LVAC), of which the main goal is to save up enough money to buy our own club and to have all ages shows (as of right now there are no all ages clubs in Las Vegas). The LVAC has brought unity and restored good feelings that this town has lacked for a long time. Any bands wanting to play here contact: LVAC, c/o Karen Croxall/ PO Box 26816/ Las Vegas, NV 89126 (702) 382-5636

BANDS: A lot of new bands have popped up lately along with some old ones resurfacing.

The infamous SCHIZOID boys played a show recently at the Las Vegas Test Site and are currently on their way to San Francisco to play some shows there. Since Checko is back from college for the summer I think we will be seeing a lot of them around.

A newly formed band WHOLES have been playing shows just about everywhere. They sound like a cross between The Buthole Surfers and RKL. Their unique sound and exciting stage show make them a band well worth looking into. They have a demo coming out soon for info write to:



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for additional information and catalogue, send us an I.R.C.

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Scene reports

WHOLES c/o Dave Id/ 5917 Marka/ Las Vegas, NV 89108 (702) 648-8634.

Next up is another new band DEAD EXTRATERRESTRIAL BIOLOGICAL ENTITIES (we call them DEBE for short). Their sound is like something that would have come out of LA in the early 80's (a cross between Circle Jerks and Black Flag). They have a lot of enthusiasm, energy, and a girl on rhythm guitar (have to give girls a plug). For info: DEBE c/o Mike/ 5263 Placentia Pwy/ Las Vegas, NV 89118 (702) 873-1026.

Also the LVAC will be coming out with a Las Vegas Locals Compilation tape sometime in August, featuring all the bands mentioned above and FOREST MURMURS, ATOMIC GODS, MOSHED POTATOES, LETHAL INJECTION (the three stooges of punk), VERMIN FROM VENUS, RIGHTOUS PIGS, and BLATENT DISREGUARD. For info write to the LVAC address.

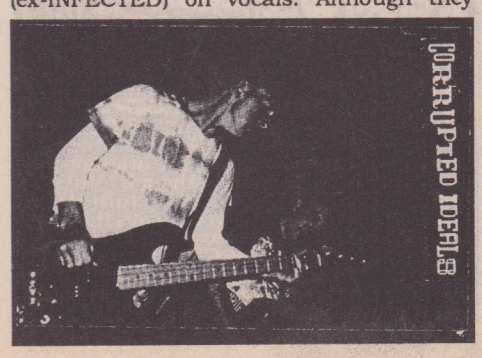
That's it for this month. To anyone I didn't mention (which is a lot of you) get off your asses, do something and play some shows so I'll have something to write about you!!!!

Christie/ 7060 West Doe/ Las Vegas, NV 89117

I could sit here and tell you how sucky the Southern California scene is, but it's not really that bad. I could tell you about the city of Long Beach trying to revoke John FENDER'S license to operate a business, but that's not bad either. I could also tell you about how the scene is being infested with pseudo punk rockers who think that beating on another human being is a righteous deed, but idiots exist and my complaining won't help any. I will, however, try to list some of the nicer "alternative music participants" that have been doing something for the good of the great, underground empire. So, get out your specs and read on...

BULIMIA BANQUET is going into the studio in a few weeks to record a new, full-length lp. It is probably going to be put out on Flipside Records, making it the second release for BULIMIA BANQUET on that label. Their debut lp, "Eat Fats, Die Young", is selling very well and is still available from Flipside Records/ PO Box 363/ Whittier, CA 90608. BULIMIA BANQUET did go through a line-up change a while back, as long time member Ingrid left the band. She was replaced with Mia, who also plays for POINT OF CONCEPTION. You can write to BULIMIA BANQUET at PO Box 2153/ El Segundo, CA 90245.

CORRUPTED IDEALS is a fairly new band from the Lakewood/Long Beach area. The band is made up of Mike on guitar, Chuck on bass, Brian on drums, and Paul (ex-INFECTED) on vocals. Although they haven't been around very long, they have hit the scene rather hard, playing over 5 shows in in a few month's time. They are very raw-edged and chaotic sounding, being compared to the likes of Discharge, Chaos UK, and Crucifix. They are willing to play any gigs or parties, so please contact them by calling Mike at 213/634-1490 or writing to them C/O Mosh Frog Productions/ PO Box 461/ Bellflower, CA 90706.



DC 3 have a new live lp out on SST Records entitled "Vida." Buster says it's really good, so you should check it out because Buster's hip. For you unknowledgeable fudgemuffins, the band has Dez (ex-BLACK FLAG) on vocals and guitar, and Ceasar (also of the STAINS) on bass. They have also acquired a new drummer, Randy. If you get the chance, be sure to give these guys a listen. You can write to them C/O SST Records/ PO Box 1/ Lawndale, CA 90260.

DECRY have reformed after a few years of inoperation. No one is sure what they are doing now, but rumors have it that they are back in swing with all original members. There is also talk about them playing a show at the Hoover Recreation Center sometime in July. Stay tuned for further info.

FINAL CONFLICT recently got a new singer, as long time front man Ron left to do his own thing. One of FINAL CONFLICT's roadies, Billy Wedgeworth, took his Place and I hear they are working on new material for an lp. Ron is starting a new band called SHOCKING TRUTH, which I'm sure you'll be hearing more about in the future.

GRUDGE's EP, "Project-Ex" is sold out, but they are planning on doing a full length lp sometimes towards the end of this year. They played the SNFU, DI show at Fender's and will be playing again sometime in July. For further GRUDGE info, send a SASE to PO Box 39392/ Downey, CA 90241.

HARD STANCE are going to be doing a benefit gig with NO FOR AN ANSWER, Cringer, HEADFIRST, and Reality Control on June 24 in at the University of California at Santa Barbara. Their "Face Reality" 7" is doing very well, and is still available for $3.50 ppd. (USA) to Workshed Records/ 20308 Magnolia St./ Huntington Beach, CA 92646. HARD STANCE can be contacted at PO Box 4351/ Irvine, CA 92716.

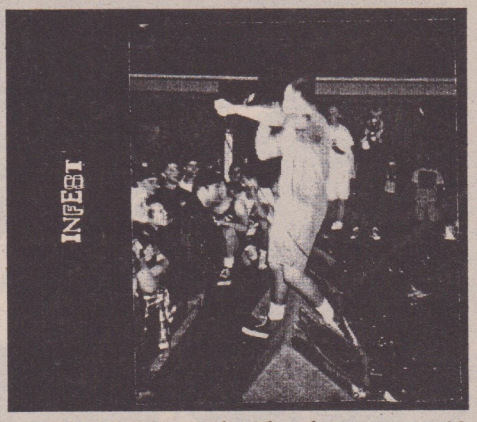
HAYWIRE's debut lp was recently released, and they are developing a rather big following. They played the Cro-Mags, INSTED, Destruction, and HOLY TERROR show on May 26, and their next show will be on July 8 with Neurosis, Capitol Punishment, etc. The "Private Hell" lp is available for $7 ppd. (USA), $8 (Canada), and $11 (Overseas Air), cash only, to New Beginning Records/ 3935 E. Broadway Suite 159/ Long Beach, CA 90803.

INFEST are planning to come out with a new 7" which will be released on their own label. They are also going to be putting out a 7" by local new comers CONFRONTATION on the same label. Their last gig was at Fender's with SNFU, DI, GRUDGE, and VISUAL DISCRIMINATION, and no shows with them have been planned. Their 7" has been long sold out and their "Slave" 12" import is also out of print. Give yourself a pat on the back if you were lucky enough to pick one or both of them up. You can correspond with INFEST by writing to Matt/ 27118 Vista Encantada/ Valencia, CA 91355.

INSTED have a new 7" coming out very soon on Nemesis Records. "We'll Make A Difference" will have 5 new songs, and I can guarantee it will be a pleaser. They are planning on playing with UNIFORM CHOICE when U.C comes along this side of the country on their tour. Catch it if you can. INSTED can be reached at 658 S. Scout Trail/ Anaheim, CA 92807.

ONCE AND FOR ALL are still together, but now with a new singer (Mike). They played a show with UP ROAR and CORRUPTED IDEALS at a hall near the Holiday Inn in Long Beach, and they have also been playing alot of parties. I hear that they may be recording a new demo, so be on the look out.

ONE STEP AHEAD is a band that evolved from the ashes of MISGUIDED. Musically, they have progressed into a more powerful act, being compared to bands like



UNITY and 7 Seconds. They have a new, 12 song demo available now for $3.50 ppd. to 6935 Perry Rd./ Bell Gardens, CA 90201. It comes with lyrics and stickers, so don't miss out.

POINT OF CONCEPTION haven't been on many bills lately, but I hear they are working on a 6 song 7" which they are planning on putting out themselves. If you haven't heard their demo yet, you can pick it up for $2 ppd. to Plastic Baby Productions/ PO Box 126/ Port Hueneme, CA 93041. It comes with lyrics and free stickers.

POSITIVE APPROACH's demo is no longer available, but I've heard through the grape-vine (Buster) that they have recorded material for a 7" EP. They're not sure on how they're going to release it, but it will come out sooner or later. You can write to them at 14167 Jovett/ Arleta, CA 91331.

REASON TO BELIEVE have become one of the hottest acts in Southern California, with a popular demo and their recent 7", "The Next Door", on Nemesis Records. An all new LP is currently in the works, also to be released on the Nemesis label. They recently opened up for Fugazi at the Anti-Club and I hear it was a great show. They have departed on a 7 week tour, playing shows in the mid-west area. Write to them at 1672 Oakhorne Dr./ Harbor City, CA 90710.

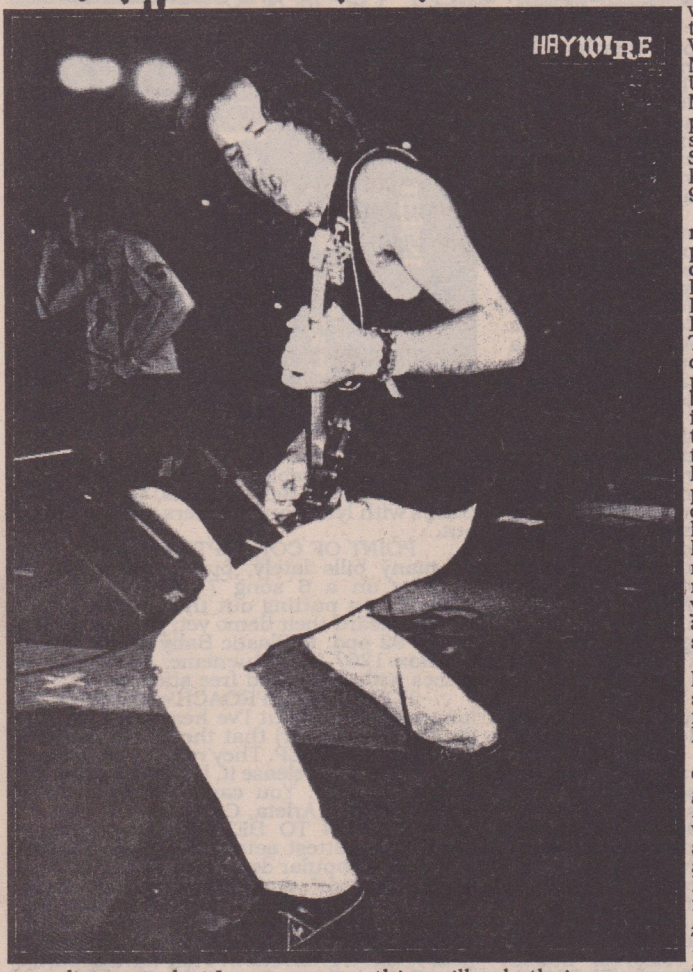
SLEEP 'TILL NOON is a new project headed by Dave Smalley (ex-ALL, Dag Nasty, DYS, etc.) and members of local favorites CHEMICAL PEOPLE. With these two influences who knows what it will sound like, but it should be quite entertaining.

SOCIAL JUSTICE have been actively playing in the past few months, opening for such acts as Slapshot, UNIFORM CHOICE, BAD RELIGION, and INSTED. They are planning on putting out a 12" by themselves, and it may have already been recorded. These guys are pretty hot, so keep an eye out for it. Write to them at 15064 Paddock/ Sylmar, CA 91342.

STAINS are an old band that were around in the b.c. days of punk rock, but they are now back together with original members. They have already played shows and are playing again with CIRCLE ONE, and NO ONE'S ALLIE on June 22.

UNIFORM CHOICE played their last show on May 19 at Fender's with NO FOR AN ANSWER, MDC, CIRCLE ONE, and HARD STANCE. They have now departed on a full United States tour which will take about 2 months. I haven't heard any news about new

Scene reports



recordings, etc, but I am sure something will come up. UNIFORM CHOICE can be reached at PO Box 9417/ Fountain Valley, CA 92728.

UP ROAR are a brand new band that have recorded a power-filled, 10 song demo. They have played a few parties, and did a show with ONCE AND FOR ALL, and CORRUPTED IDEALS (mentioned earlier). They are striving to put out a 7" soon, and hopefully all will go well for them. For bookings or info, you can call Mike at 213/421-1428 or write to him at 4629 Adenmoor Ave./ Lakewood, CA 90713.

VISUAL DISCRIMINATION are going to be recording a video soon, which Frank says they're going to try to get onto MTV (whew)! It will also be sent out to alternative video shows, etc. V.D. played with the Cro-Mags, Destruction, and Uncle Slam at Fender's on May 27. They will also be playing a party on July 4, so bring some fireworks! Send your fan mail to V.D./ PO Box 2697/ Cypress, CA 90630.

WORLD TRUST has finally got a secure line-up put together. The band now consists of Katon (ex-HIRAX) on vocals, Rocco Banich on guitar, Tony Kanal on bass, and John Tabares (also ex-HIRAX) on drums. They haven't played any shows as of yet, but they have been working on material for a demo that should be out within the next few months. Musically, WORLD TRUST play aggressive, hard-edged funk rock along the lines of the Red Hot Chili Peppers, etc. And for you non-believers, take it from me, they are as funky as you can get! Write to them at 24919 Island Ave./ Carson, CA 90745.

That's all the band info I have as of now, but here's some stuff on some good fanzines that you should look into.

It's Alive fanzine has put out a new issue, but it has gone to a full sized format. Issue #7 has an interview with Agnostic Front, among others, and also has a color cover. Issue #6 (the last half-sized issue) has interviews with NO FOR AN ANSWER, Youth Of Today, and New Beginning Records. $1.50 gets you both issues, so don't delay. Write to 900 Azalea St./ Oxnard, CA 93030.

Positive Influence has released 2 issues since my last MRR scene report. Issue #4 has interviews with Slapshot, SOCIAL JUSTICE, Stand Clear, BOTTOM LINE, and Refrigerated Nurses. Issue #5 was released the second week of June and has interviews with UNIFORM CHOICE, Up Front, Turn It Around, Forth Right, and others. Each of these issues have more columns than before, reader letters, and a new "From The Edge" comic. They are available for $1 and 2 stamps each to 1031 Santa Cruz/ San Pedro, CA 90731. Issue #6 is going to be out in October and is going to be the one year anniversary issue. It will have twice as many pages and interviews as usual. So far, it consists of DC 3, HAYWIRE, PUSHED ASIDE, Isocracy, The Believers, G-Whiz, ONCE AND FOR ALL, and many others. Be sure to pick this one up when it's put out.

What's The Point is a fanzine that I've been doing for over a year. Issue #4 was just finished. It is 32 pages long and has a hard cover. It has interviews with NO FOR AN ANSWER, VISUAL DISCRIMINATION, INSTED, and HAYWIRE. It has reviews, comics, and more. All for just $1.50 ppd. (USA/ surface) or $2.50 ppd. (airmail) to PO Box 461/ Bellflower, CA 90706. Issue #3 is still available. It has interviews with GRUDGE, SELF INFLICTION, Grimace Abortion, and Dissent and is available for the same prices as issue #4.

The next few paragraphs contain some general info about certain labels and agencies that have been actively participating in our area.

Christ Craft Productions is back to doing shows again. The latest one is going to be on July 8 with Capitol Punishment, Neurosis, V.D., HAYWIRE, and HEAD FIRST. They are going to be doing shows pretty regularly, probably once or twice a month. Bands, if you are going to be in the Southern California area and would like to play, you can call Mark at 714/236-0376. All other info should be sent to PO Box 1065/ Stanton, CA 90680. This includes demos, records, tour dates, etc. And please send stamps for a guaranteed reply.

Mush Frog Productions has a new compilation tape out called "Don't Give To Beggars." It is 60 minutes long and comes with a 20 page booklet. Bands include DISMAL VOID, Dissent, Dresden '45, FLYING ELBOW SMASH, Grimace Abortion, GRUDGE, INFECTED, OCB, Painful X-Tremeties, POINT OF CONCEPTION, Punk Floyd, RONNIE AND THE POP TART PUNKS, SELF INFLICTION, VISUAL DISCRIMINATION, and ZYKLON-B. It is available for $4 ppd. (USA/surface) or $5 ppd. (airmail) to PO Box 461/ Bellflower, CA 90706. Future releases will include an international hardcore compilation, and demos by IMPLEMENT, CORRUPTED IDEALS, and more. Bands, please send artwork, lyrics, and material for future releases.

Nemisis records has a slew of new releases planned. As you know, they put out the REASON TO BELIEVE 7" and the V.D. 12" and are going to be doing vinyl by INSTED, PUSHED ASIDE, AGAINST THE WALL, Sheer Terror, Vision, and more by REASON TO BELIEVE. So, stay alert and pick them up when they come out.

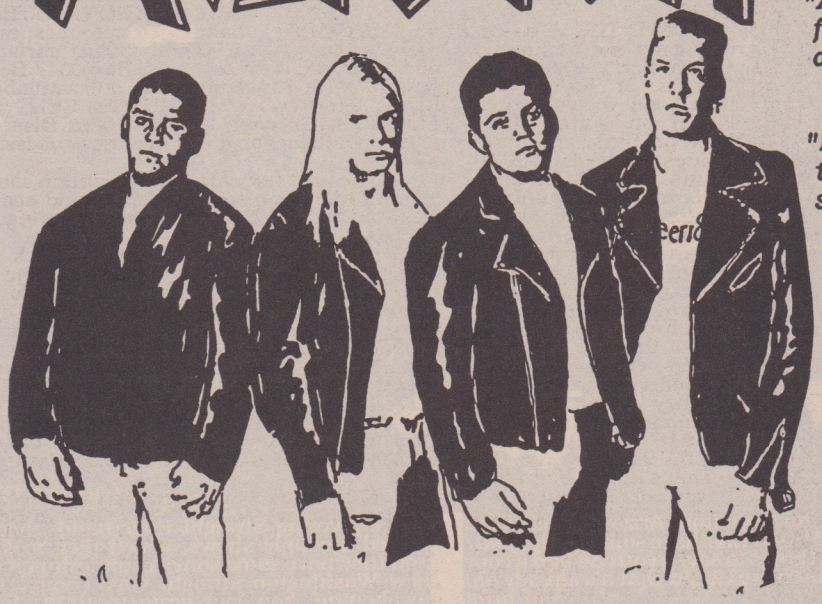
Well, that's all folks. Tune in next time... same BAT-time, same BAT channel (did that BAT-movie really need anymore BAT-publicity)? Thanks to Big Frank, Buster, Chuck, Dawn, Katon, Mark, and Mike for their contributions and help with this scene report. One last thing: I'd like to trade demos, flyers, live recordings, and other stuff with people near and far. So, if you're interested, write to me.

Igby/ PO Box 461/ Bellflower, CA 90706.

Seattle- Hey this is Ron from BROTHERHOOD and this is my first attempt at a scene report, hope it does the job. To start things off BROTHERHOOD has returned from tour! We were out for 6 weeks with the kings the ACCUSED, the tour was a huge success for both us and the ACCUSED, we played about 27 shows in the US and 2 in Canada. Thanks to everyone who helped us out on the tour and to all the cool people that we met.

AVERSION

DEMO 88



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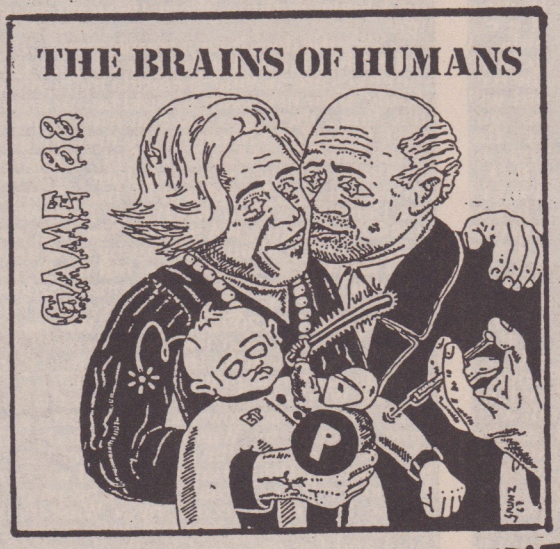

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Our record No Tolerance For Ignorance is out now on Denver based Skate Edge Records, it's got 6 songs and its a 7", it's available for $3.50 ppd to Skate Edge C/O Rich Jacobs/ 9862 E. Pinewood Ave/ Englewood, CO 80111. We also have 2 songs on the new Thrasher Skate Rock compilation which is loaded with good bands. Get a hold of us at PO Box 20224/ Seattle, WA 98102. or call (206) 325-4417

Up next... the ACCUSED, they're no longer on Combat Records, they're planning to release a new LP by themselves or on German label We Bite Records. Since their last US tour they have replaced Dana (Drummer) with Steve Nelson who used to drum in MARCH OF CRIMES. You can write to them at PO Box 2545/ Seattle, WA 98111-2545.

SUBVERT are kind of from Seattle, a couple members live here and some live in Tacoma. They play some raging hardcore kind of like Final Conflict or Neurosis. They have a 7" The Madness Must End, out on Hippycore Records from Arizona, the record blazes and SUBVERT have some really good/ intelligent things to say. If you can find a copy pick it up because I know that it's already out of print and like I said it blazes. They also will be having an LP coming out on the UK label Raging Records, I believe the record will be out by the end of '89 until then you can also hear them on the Thrasher LP. SUBVERT are also planning to tour this Summer and into Fall or as they put it "Til they hate each other" so if you can help them out with shows call them at (206) 634-3673 ask for Eric, or write to them at 1946 Market St/ Tacoma, WA 98402. CHRIST ON A CRUTCH have relocated to Seattle, they now feature Ex - DIDDLY SQUAT drummer Eric and Ex - DIDDLY SQUAT/BROTHERHOOD bassist Nate, Glen the bass player on the album is now singing. Their LP Spread The Filth has been out for quite a long time on Over The Top Records, and their New EP has just come out on OTT. I've heard that they plan to put out another single real soon, maybe a split with another Washington band. Write to them at PO Box 20236/ Seattle, WA 98102.

JESTERS OF CHAOS have a 7" just out also, I don't really know too much about these guys, they are really English hardcore influenced and they have anti-racist messages in some songs. They do rock live, and they're anarchists. Write to them at 4916 Wallingford N/ Seattle,WA. 98103.

Some other local bands... REFUSE are a really young Straight Edge band, they've played a couple shows, which they rocked, and they have some songs coming out on the new Washington straight edge comp., The Awakening. You can write to REFUSE at 3551 NE. 166th/ Seattle, WA 98155. FEEDING THE CAUSE are another Straight Edge band from the Seattle area. They've been together over a year now but are just starting to play shows, they also have a demo out, these guys aren't your typical SE band either. The music is sort of poppy/Descendants sounding and then they'll bust out with total funk or 7 Seconds style thrash, To say the least they are unique. Write to them at 19523 SE 21st St/ Issaquah, WA 98027. POINT OF HONOR are another new SE band in town but I know nothing about these guys, next time.

Seattle does have a couple zines... John and Kelly who do the hugely popular Open Your Eyes are moving to Florida in the middle of July, their new issue should be out around that time, they also have started a record label, One World Records, the first release is by the East Coast band Fed Up!, that record should be out by the end of June. The next release on One World will be from Florida's The Believers. Write to OYE at 1415 NE 52 St. #403/ Seattle, WA 98105. The first issue of Straight Up should be out by now also, I don't know who's in the zine, but it will cover Washington Hardcore and national Hardcore, You can write to Straight Up c/o Kiersten Hanson/ PO Box 20224/ Seattle, WA. 98102.

There are also two new record labels starting up in Seattle, the first is Good Earth Records, they had planned to release a 7" by PA's No Win Situation but I guess that has fallen through so now they'll be putting out some records by Washington bands. The other label doesn't have a name yet but it's being run by Brian Bauer (the kid who won the money from Thrasher) and he plans to release first off a record by a Washington Straight Edge band. You can write to Brian's Label and I guess Good Earth also at 4719 15th Ave NE/ Seattle, WA 98105.

Well that's about it for what I know about the Seattle area, some quick news around the state... The VAMPIRE LEZBOS are still going at it in Spokane with probably the fifth line up change this year. They supposedly have a record deal with Enigma and should have a now LP out soon which they tell me vas produced by Joey Shithead of DOA. TFL also from Spokane should have a LP coming out on Seattles Subcore Records, and BETTER OFF Eastern Washington's only Straight Edge band have been playing in Spokane a lot lately, They just opened for Uniform Choice in May, They are also putting

Scene reports

out a Washington straight edge compilation called The Awakeing with BROTHERHOOD, REFUSE, FIRST STEP, FEEDING THE CAUSE and BETTER OFF. Other Spokane bands include TAKE CHARGE, BIG YUK MOUTH and WASTED KEMOSABEES.

In Yakima there's ANIMAL CLINIC who sound like a metallic version of the Crucifucks, they have a demo out which was reviewed in MRR#73, write to them at PO Box 8224/ Yakima, WA 98908.

As is common knowledge around the country Seattle can't really have all ages shows. We do have shows in Bremerton, WA, about an hour long Ferry ride from Seattle and an occasional All Ages show does sneak by in the city. To play in Bremerton you might want to call Lenny at (206) 377-1338, if Lenny can't do the show he could probably hook you up with somcone who could, to play in the Spokane area (best shows in the state!!!) call Dave 123 at (509) 838-5718 or Mike at (509) 489-6402. Also if you want to have your Records, Tapes or Zines sold in Spokane at shows then call Mike about that also or write him at E. 19605 Micaviev Dr./ Seattle, WA 99206. Mike sells Dischord, Lookout, Hippycore and whatever else stuff he can get at shows in Spokane for almost NO mark up!! You can get records from him in Spokane cheaper than you can order them from the labels. So help him and Spokane out by contacting him with merchandise, By the way Spokane has no alternative style record or even a store that regularly stocks hardcore/ punk records.

Well that about sums up my scene report... Washington bands please contact me with information to make these reports better, I'm gonna be doing these about every other month untill there is just so much info coming in that it has to be done every month. People in Tacoma, Vancouver, Bremerton, Bellingham, Tri-Cities, Spokane... please write up reports about your area and send them to me or straight to Maximum. Thanks:
Ron/ PO Box 20224/ Seattle, WA 98102

Bands back from tour:

I just got back from touring with SWEET BABY. Sergie and Rich both quit the band back in March, and me and Ivy (from KAMALA AND THE KARNIVORES) took their place, and did a 2 month U.S. tour. Now we're back home and working on a second album...We tried really hard to run into MR. T EXPERIENCE who were on their 2-month "Big Black Bugs" tour, but no luck. Back home, they've recorded a song for a compilation LP of Shonen Knife covers...The VAGRANTS did a bit of touring themselves. They were only out a few weeks but managed to land a record deal for a 7" on a Arizona label... UNIT PRIDE are also doing a short tour, and should be back when this sees print. They flew out to the east coast for a few weeks of shows there.

Bands hitting the road: CORRUPTED MORALS have recorded a full album for Lookout, and are planning to tour. Going with them is CRUMMY MUSICIANS, a new band with 2 CORRUPTED MORALS guys playing different instruments, Rich (ex-EAST BAY MUD), and the ex-singer of TOMMY ROT (who've broken up). I've heard a tape and they sound real good...EAST BAY MUD got a new bassist and have left on tour with 15...Seems like the Bay area will be pretty empty if all these bands go through with their plans. SURROGATE BRAINS are also talkin' tour. So is GREEN DAY, whose new 7" is real real good. THE LOOKOUTS were going to tour to support their new LP but I think those plans aren't working out...PLAID RETINA, though they're from Fresno, might as well have honarary Bay Area status since they probably play more here anyway. They have a new LP in the works, and of course, they are gonna be touring.

Bands on the road to here: Geez, it used to be that you'd hear a punk rock band from Arkansas was playing you'd say "No way, a punk band form Arkansas?!?", and get all excited and go check them out. Now a band from Arkansas moves to the Bay Area and no one even notices. The band is ECONOCHRIST, a (gasp!) good hardcore band (yes, there's a few left). They've been out here a few months, but their bassist couldn't deal with the Bay Area and moved back home. He's now been replaced by Mike (ex-CHRIST ON PARADE and RASKUL)...I heard about a new S.F. band called THE WRONG, who have an album out. Turns out they live in S.F., where they settled after moving recently from Hawaii! Supposedly they were pretty big in Hawaii and now can't even get shows in the Bay Area...SINISTER SISTERS OF SATAN and the EX-PISTOS are 2 bands from Texas who moved out here a few months ago and I forgot to write about. I still have yet to see either, although they're starting to play more often...I talked to Ben Weasel in Chicago and he said SCREECHING WEASEL wanted to move out here, so watch out...The guys from JAWBREAKER, now living in LA, also want to relocate here...Why are all these bands moving here? I don't know. There's a lot of bands and a lot of shows, but also a lot of people who take it all for granted. There's so many out-of-town bands touring through here that everyone just gets jaded and doesn't really appreciate it. Personally I think it's better to stay in the small towns and make them happen, instead of moving to the bigger cities, but that's only my opinion. Regardless, it's nice to see the new faces.

Bands that ain't bands no more: OPERATION IVY called it quits citing "personal differences" or one of those other generic excuses that probably mean "We hate each other". Well, I'm not saying they hate each other - I guess it just wasn't working out. Jesse's in Nicaragua and there's talk of a new band with Matt, Dave and Lint... CRIMPSHRINE is broken up as well. It was not a happy ending--frustration and resentment and a lot of unanswered questions, and, unfortunately, no last show to end with a bang. That's all I'll say for now, except that I'm bummed and if you want the long story send a couple of stamps to PO Box 4726/ Berkeley, CA 94704, and we'll send you the final newsletter. The No Idea record, German LP, and a final 7" on a new LA label will all still be coming out. Thanks to everyone for their support over the years...KAMALA AND THE KARNIVORES came about an untimely demise, what with the new EP out on Lookout, a tour in the works, and gaining popularity, but Ivy left to join SWEET BABY...SPENT are also gone and PLUS SPECIAL GUEST, who I mentioned last time, didn't last too long either.

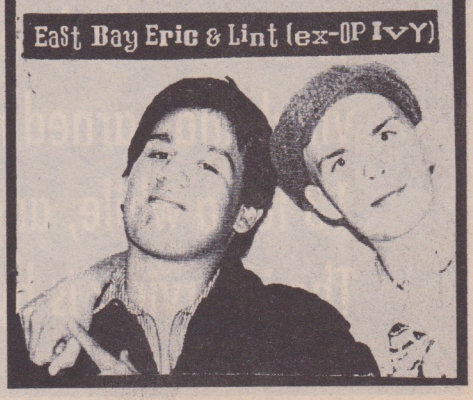
Bands that used to be, now are again: In this time of reunions, it's nice to see NO ALTERNATIVE back together, one band that still seems genuinely into it and sounds good too. They're still not the most exciting band live, but at least they're not depressing to see like Stiff Little Fingers on their reunion tour...I heard that the FUCK-UPS are back around too, and musically tight, which is certainly different than how they were...The MUTANTS did a one-shot reunion to celebrate the release of the live MUTANTS/IMPATIENT YOUTH record on Shredder...ISOCRACY did their annual 4th of July "reunion" show - (I put "reunion" in quotes cuz Al still won't face up to them breaking up) and it was the funniest show in ages...UNSKILLED LABOR were also gonna do a reunion show this summer, but it would've been kinda different since no on had heard of them when they were around. The reunion didn't work out anyway, which is too bad cuz they were a fucking great band.

Records, tapes, and like that: Lookout Records will be releasing a CORRUPTED MORALS LP and a PLAID RETINA LP later this summer. Dave, half of the partnership, then plans to start his own label, called "Fuck Twelve-Inch Records". 2 compilations are planned...Slap A Ham records, Chris from STIKKY's label, has released an 8" flexi split live EP with L.A. bands Infest and Pissed Happy Children. There's only 1000 of them so don't wait around cuz they won't last long...NASAL SEX, the band from Morgan Hills that never plays anywhere, has somehow gotten an album out...SKIN FLUTES, the band from Walnut Creek that never plays anywhere but Gilman, has gotten a demo tape out, which is more understandable.

None of the above: FANG have really broken up it seems, and Mike is now playing drums in HELL'S KITCHEN...DISCO ZOMBIES are some band from Vallejo, I think. Don't know if they've played, but they do write a lot of graffitti...from the next town over comes MONSULA. They've been around for a while with different lineups, and now they're finally getting out of Benecia and palying some shows...SAM I AM got a new guitarist, James, (ex-SOCIAL UNREST). They did a demo but I don't think they're gonna release it...Old news, but maybe new to you - Steve Vontell (or however that's spelled) has joined NEUROSIS. He used to be in TRIBE OF RESISTANCE who used to be PEACE TEST who used to be TRANSGRESSOR.

And that's it for this time. don't be pissed if I missed something, I've been gone a while. Yes, it's nice to be back home. Aaron

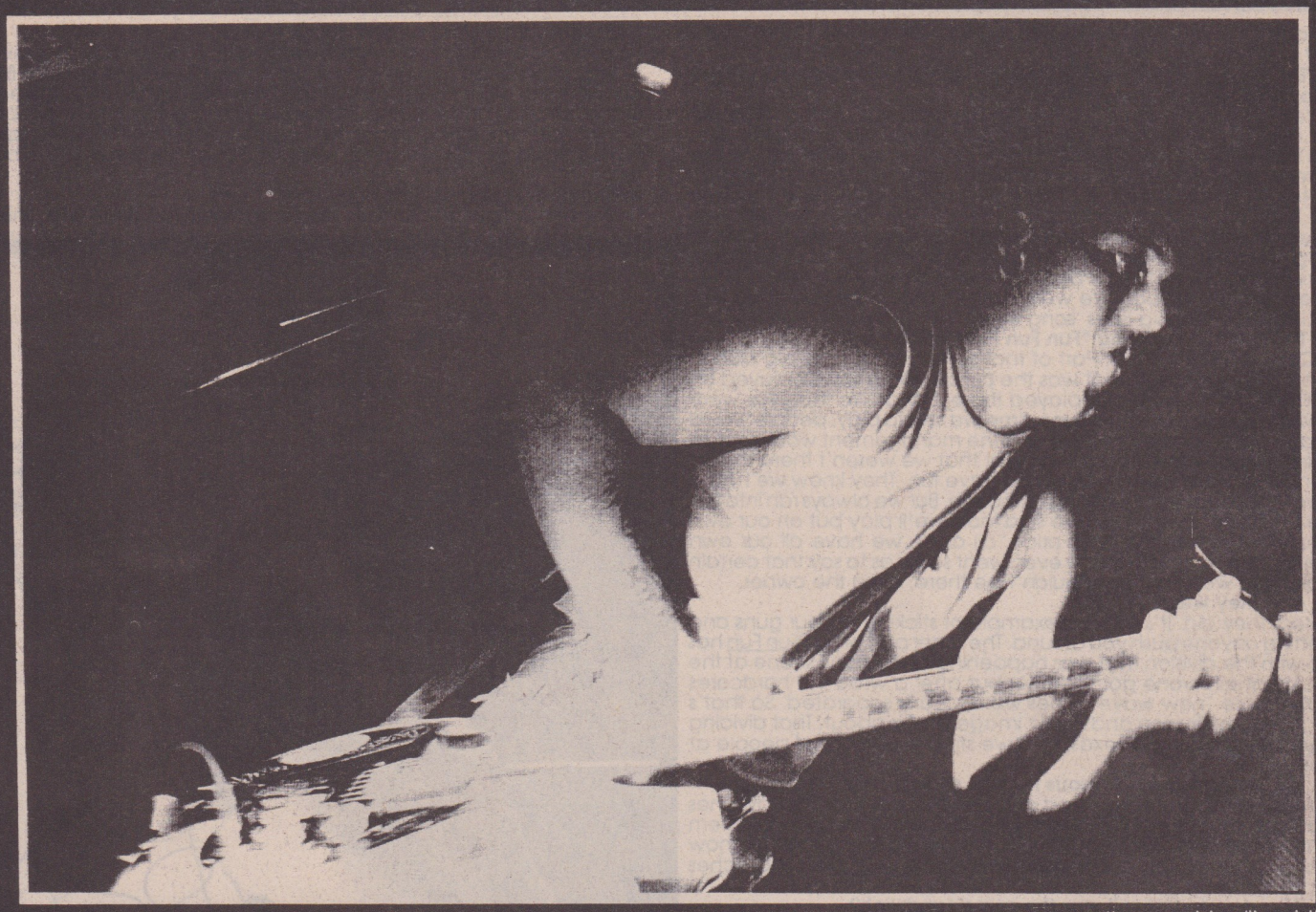
pics: Murray Bowles



THE TIM KERR INTERVIEW

Former Guitarist With BIG BOYS & POISON 13 Talks About Past, Present, And Future With His New Band, BAD MUTHA GOOSE.

Tim Kerr has been around a long time. The first band for this Texan was the late Big Boys, who lasted many years, had much vinyl and earned many fans. From there he went on to Poison 13 for a while, and is currently working on Bad Mutha Goose. The interview is by Mike LaVella, an obvious fan.



MRR: Let's start at the beginning, how old are you?
Tim: You know what? I honestly can't remember. We were trying to figure out the age span of the group the other day, and we knew that Mike was youngest at 23, and we figure I'm the oldest but I couldn't remember my age. I was born in 1956, you figure it out.
MRR: You're 32 I guess...
Tim: Yea, but like it's irrelevant. You know when you're with a bunch of people and someone is really acting like a fool and everything, and everyone says, "That's ok, he's only 18." Well, that's bullshit 'cuz I met kids who were 15 who acted older than I do. So it's really an individual thing.
MRR: What was the first band you were ever in?
Tim: The Big Boys!
MRR: When did that all start?
Tim: Back in '77-'78 when like punk/new wave first hit, we kept hearing about it. Then we started getting into things like Elvis Costello and The Clash. Meanwhile, Biscuit (Randy Turner, Big Boys singer) hair kept getting shorter and shorter. Then Raul's club started having shows and we would all go. We all thought "Hey! we could do that " so we did. All this happened in about 2 months.
MRR: So Raul's club played a big part in the Big Boys forming?
Tim: It seems funny now, but the whole goal of the Big Boys was to play Raul's club once.
MRR: I'd say you got a little further than you first thought you would...
Tim: Back then we just did whatever we wanted to. I would have never never guessed at the time that someday someone would be interviewing me or that anyone would ever care about what we did. To us it was just a big family, audience included.. When we played there was no separation between the band and the audience. It was always more like a big party.
MRR: How did the first 7", "Frat Cars", come about?
Tim: At the time everyone was doing 7"s so we figured "What the hell, we played Raul's we may as well put one out". We went into this little studio in Austin, and there was this Willie Nelson idiot-guy engineer. He couldn't figure out what we were trying to do. But when it was finished, we kinda liked it. We were all "We got a record" and everything. Then the tape started getting played onthe local college radio and everyone said "This isn't you guys" So we went back into the studio, but this time we took John Burton from The Huns to produce it. He made us turn everything up and it came out much better. It's really something considering that we had such beat up old equipment at the time. I still think it's the best thing we did 'til Fun Fun Fun.
MRR: Who did the artwork?
Tim: We all took part in that. I think Biscuit did the front cover. I did the back cover and the labels and Chris (Gates, Big Boys bass player) did the insert. Then we had a party and we all colored them and numbered them.
MRR: So, what happened next?
Tim: The scene in Austin was growing, lots of good bands were playing around then. The original guys who booked shows at Raul's, Joseph and Bobby, who were great guys, stopped booking when the club was sold to Steve Hayden. He was the guy who put out the Big Boys/Dicks split LP. He had the idea that the Dicks' side would be rated X and the Big Boys side would be like PG, and get airplay and everything. That's why the song "Authority" isn't on the record. At the beginning of the song, Biscuit says "Fuck authority, let's play" and we went right into the song. There was no way they could edit out the word fuck so they took the whole song off the record. That's why it's not on there, even though it lists the first song as "Authority".
MRR: That's really weird...
Tim: Well, he pulled a lot of things like that. That's why our first full 12" is called Industry Standard, because that was Steve's easy way out answer for everything. "It's industry standard guys". He was real sly, it was like until he fucked you over, you didn't know.
MRR: Let's talk about that record.
Tim: Every song has a story behind it. The song "Spit" was about a club in Houston called Spit. The way it was set up was that the bands would play one 30 minute set. If the crowd liked you, you could do another 30 minute set. When we came on, the whole place stopped. It was, you know, like a stupid new wave club, they had a chain link fence around the band, so of course Biscuit just stared at us. No one drank. It was like they never saw anything like us. Anyway, since people didn't drink, they wouldn't let us do another set. The crowd really wanted us back, but the owner wouldn't let us play. It was real frustrating. The song "Complete Control" is about Hayden.
MRR: Where was it recorded?
Tim: We went to Houston to do it. A friend of ours named David Bean, who was in a cool band called The Judys, knew about our problems in the past so he said, "Come up to Houston to record." Oh yea, the reason it's also called "Where's my towel?" is because one time a friend of mine was going through my drawings naming them. When he got to this one, he stopped and stared at it and said, "Where's my towel?" I laughed so hard, I still do when I think about it. (chuckles a few times) I guess you had to be there.
MRR: So were you happy with the record overall?

Tim: I don't think we got the real sound we were looking for. My wife likes it.

MRR: The Fun Fun Fun EP was a lot of people's first introduction to the Big Boys. Were you happy with it?

Tim: Yes! It's my favorite of all the Big Boys records. At that time we were ready to make another record, and we were through with Steve Hayden and we really didn't have the money to do it ourselves. We were approached by Moment who were real into us at the time. After talking to them a lot, we figured that it would be ok to do it with them if we had complete artistic freedom. They asked us who we wanted to produce it, and we all said Spot, becuase we liked everything he did with Black Flag, and the Minutemen and everybody. He's real good at getting a band to sound on vinyl like they do live. So they brought in Spot. We were really happy. I still think "We Got Soul" is the coolest Big Boys song ever.

MRR: The lyrics to the song "Fun Fun Fun" are so great.

Tim: Chris wrote that one. Part of that song is about the big club in Austin called Clubfoot. That was the place where like U2 played on their first US tour. Gang of 4 played there. Bands like that. We were banned from there becase every time we would play, people would be stage diving and everything and the management would get all excited. They always missed the point that we weren't there to hurt anyone. We were there to play and have fun. They knew we had a big draw and they kept wanting us though. But we always ran into the same problems. Eventually, we said look, we'll play but on our own terms, which were: low door price, all ages, we have all our own security peopl;e, and then we even went so far as to say that certain people who worked there couldn't be there, even the owner.

MRR: And they went for that?

Tim: Yea, they did. It's a good example of sticking to your guns and not letting anyone push you around. The other part of Fun Fun Fun has to do with the division that was happening in the punk scene at the time. At first everyone got together but after a while the hardcores and the more "new wave" types were clearly separated. So that's what "I like Joy Division and Public Image Too" is about. That dividing line wasn't so drawn in Texas, and we still got all kinds of people at shows.

MRR: The Big Boys were famous for wild shows, crazy outfits...

Tim: I remember one time Biscuit came out with all these sandwiches in plastic bags pinned all over him and during the set he threw them out into the crowd. The funny thing is, we were playing another show about 6 months later, and someone threw one of the sandwiches back at him.

MRR: How do you know it was the same sandwich?

Tim: 'Cuz it was still in the same bag, only it was all green and stuff.

MRR: That's funny...

Tim: Yea, and another time Biscuit came out with Christmas lights wrapped all around him. He was up there singing, and the lights were blinking on and off and everything, and the kids were jumping on him and he fell and was dangling off the stage. Right below him was a big puddle of beer and water. I'll never forget the look on his face as he scrambled to get back up before he got electrocuted.

MRR: What made you guys decide to cover "Hollywood Swinging"?

Tim: When Steve Hayden was running Raul's he decided to start this rule that no band was allowed to play covers and...

MRR: Wait a minute! Why?

Tim: Well, clubs have to pay a certain amount of money to BMI and ASCAP and whoever else because of the groups playing covers there. So to get around paying this fee, he said no band could play covers. "It will make you better" he would say. So as soon as we found out about that we learned as many covers as we could. Our attitude was "Let's see how far we can push it tonight" We would be up there and Chris would say "Here's another one we wrote..." and we would go right into a cover. "Hollywood Swinging" was one we learned about that time.

MRR: On the song "Apolitical"; what does "spot on jello" mean?

Tim: We knew the record would be going all over so we put that on there knowing that Jello would hear it and get a kick out of it. All it means was Spot (the person) on, or imitating Jello. And if you listen you can hear him in the background doing his Jello voice.

MRR: After Fun Fun Fun you signed with Enigma.

Tim: Well, there's a story behind that too. Things were happening real fast for us at that point, and Moment couldn't handle everything. The deal with Enigma was set up by Moment. We never even had a meeting with them.

MRR: Does that bother you?

Tim: I think about Enigma selling the records and us not getting paid, but to tell you the truth, I have no regrets about anything. We never kissed anybody's ass, that's the important thing.

MRR: Where did the title "Lullabies to Help the Brain Grow" come from?

Tim: There was an old fanzine that a friend of ours, Dixon, did called Idletime. There was this drawing of a skeleton playing guitar and it said "Lullabies to help the brain grow" Biscuit thougt is was cool, so we used it.

MRR: Were you satisfied with that record?

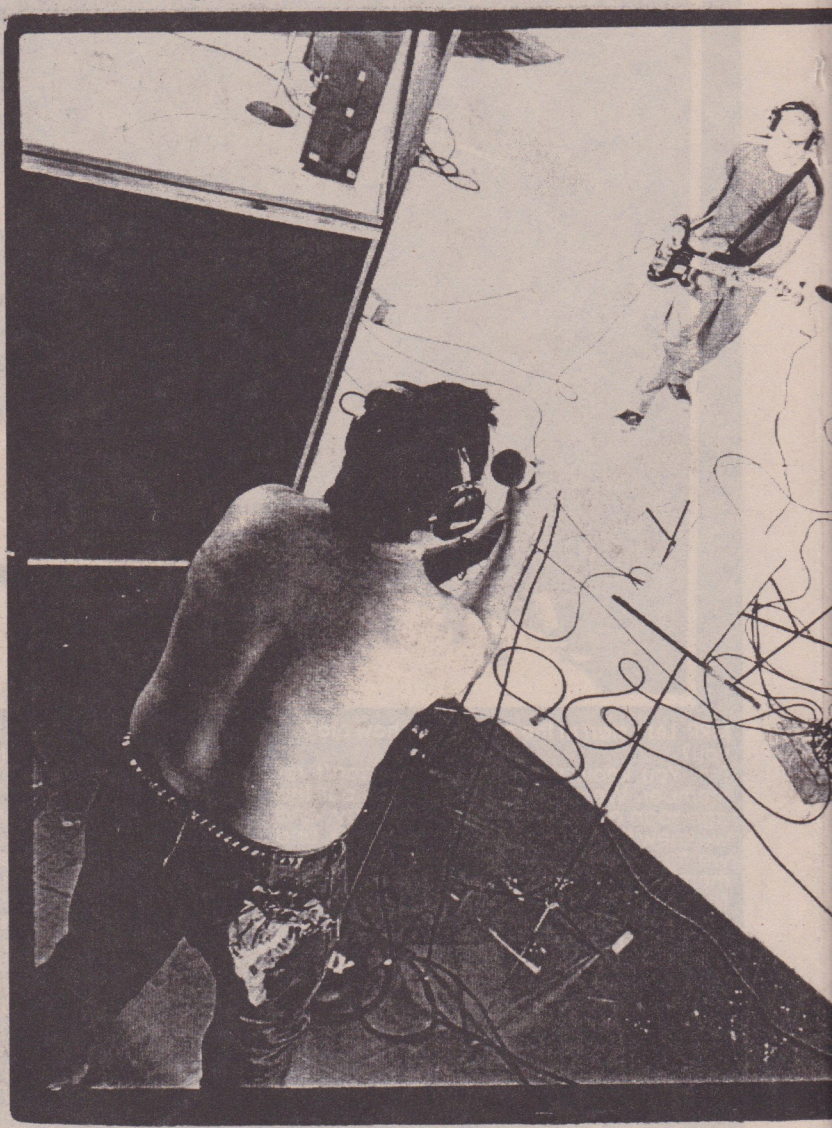
Tim: I remember being happy at the time, but now looking back, I think we could have done it better.

MRR: What's the story behind "Brick Wall"?

Tim: The Bad Brains had been staying at my house after a show in Austin. I had to go to work and shortly after I got there, by wife Beth called me at work crying. So I rushed home and when I got there the Stains (M.D.C.) and the Bad Brains were having this shouting match in my front yard. It had gotten to the point where neither side was listening anymore. They may as well have been screaming to a brick wall.'

MRR: What were they fighting about?

Tim: It was a fight about their religious beliefs mostly. It was one of



those subjects where there is no right or wrong, you have your own opinion and that's that. My attitude has always been "live and let live" in other words I might not agree with you but - it's like whatever, you know? The fight never should have gotten so out of hand. Both bands should have realized that the other was no longer listening.

MRR: Moving right along, you did the cover for the Cafeteria LP

Tim: That was a painting that I did specifically for the cover of that LP. The title "No Matter How Long the Line is at the Cafeteria, There's Always a Seat!" was a line my dad said a lot when I was growing up. I was glad I finally got a chance to use it. Funny thing about the painting— I never got it back!

MRR: Who has it, Enigma?

Tim: It's probably hanging in someone's office!

MRR: What does the term "Going all city...state" above your signature mean?

Tim: That's a graffiti artists' term. I'm still really into grafitti. I used to get stuff from all over. This one guy from Baltimore, whose tag was Void, was real good, Anyway, when kids paint trains they know that their piece is going all over the city, so that's where the term "all city" comes from. I knew our album would be going all across America so I took the term further "All city...state"

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MRR: Why did you break up?
Tim: We really never decided to "break up" it just happened. We had been on a 2 month tour and it got to be exactly like being in a station wagon with mom and dad with your brothers and sisters. You know, like when you're little? Lots of tension and everything.
MRR: What caused all this tension?
Tim: A number of things, I think a lot of the kids who were coming to shows at that point weren't there to start fanzines or bands or really participate. They were coming just to be entertained. So it seemed like all of a sudden we were rock stars or something.
MRR: That makes you feel uneasy?
Tim: Well, yea. When it stopped being like a big party and everyone being friends and all, it put a strain on us. To me, friendship is the most important thing in the world. Much more important than money or anything. So we were doing ok, making money and everything, but things had changed. The money wasn't important to me, but different people have different feelings about things. We were being pulled in different directions, and I thought it was more important to stay friends even if the band couldn't continue. We didn't know when we decided to take a break that we wouldn't ever play again. We never had a "last show" or anything like that.
MRR: Do you think there will ever be a reunion?
Tim: No. Because I don't think there would be that total audience participation thing. There's been too much hype about the Big Boys since and I think everyone would come to see some big spectacle, and they wouldn't realize that they, the audience, were the something special that made those shows great. So it would be like "they see us" but not really, you know what I mean?
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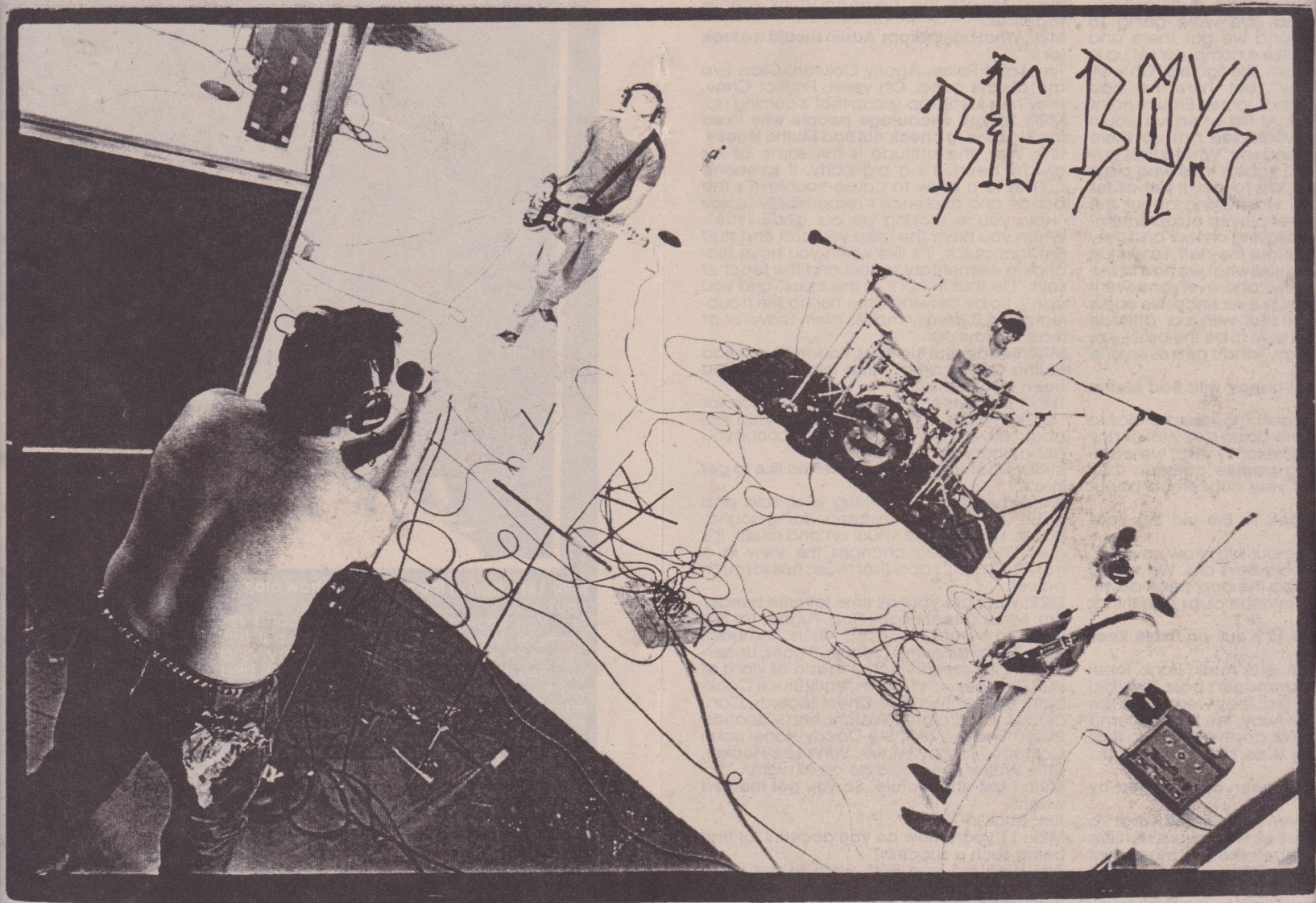

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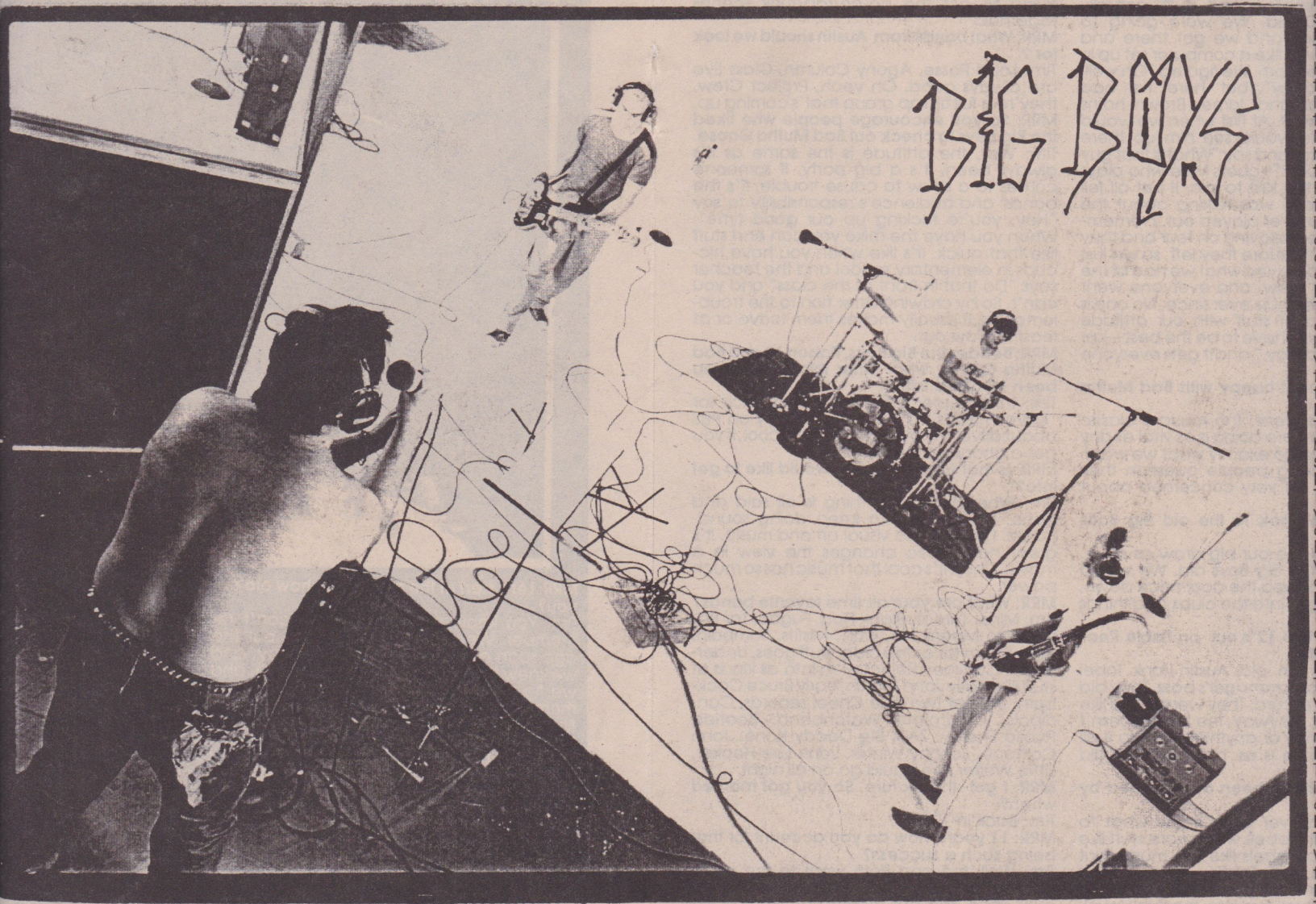

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MRR: What is your all time favorite Big Boys show?

Tim: There were so many good ones...When the Misfits first played Austin—that was great. Any show with Minor Threat and Trouble Funk. We used to play with lots of people you probably wouldn't imagine. Like Grace Jones, the Go-Go's, The Plasmatics.

MRR: Do you wish the Big Boys were better remembered like, for example, the way the Misfits and Minor Threat are now?

Tim: Kids seem to have the right idea of what we were all about. Actually it's cool to be in the company of those bands 'cuz we never intended that to happen. There's no BS built up around us and that's cool.

MRR: What's the story with the "Wreck Collection"?

Tim: That all started with Glenn (Danzig). He wanted to put it out, but he got too busy, so Spot took over the project. The tape has been selling real well and will be on vinyl soon.

MRR: So how did Poison 13 form?

Tim: Mike (Carroll - singer for Poison 13) used to be the Big Boys roadie. He was with us on that last long tour, and he kept saying he wanted to be in a band, but the guy is real shy. He was a real good friend and I wanted to see him get things rollin' so I said "Ok, when we get back to Austin, we'll start a band and play one time to have a big party." Mike and Charlie Sexton were real good friends, like before all the hype (Charlie was later signed to a major label and produced a top teen hit) he was always hanging around the older guys like the Fabulous Thunderbirds and their crowd, and Mike introduced him to the punk scene. He thought it was great that so many kids his age were involved. Anyway, besides playing guitar, he was drumming in a band called the Little Kings. So Mike figured we could get Charlie to drum for our band. When we got back though, Charlie was real busy and couldn't really find time to practice. So we did it without him.

MRR: So basically, it was your and Mike's band.

Tim: Yea, when Chris (Gates) wanted to join, we were like "Well...I don't know" because we felt that if we played out everyone would be like - "this is the new Big Boys" or whatever, and remember the Big Boys were supposed to be taking some time off. So we sat around and talked and after a while it was like "What the hell, join" So we started to practice. At first we laughed more than we played.

MRR: Why?

Tim: Because Mike was so shy, but when he got that microphone in his hand he went wild. It was funny, he was normally so shy—except on stage.

MRR: So what were you guys trying to do with Poison 13?

Tim: Our philosophy was to get as drunk as possible and play. Cuz like, we all could play you know? It was like a challenge. We tried to sing about stuff that no one would follow. After the experience with the Big Boys becoming popular and quoted a lot and everything, we just wanted to play and have a good time. It was a return to the "fuck it" attitude.

MRR: The first Poison 13 album is great. Did you guys like it?

Tim: Of everything I've ever played on, it's my absolute favorite. It's the only thing I listen to that I'm on. I've made tapes of it to listen to in the car. I pretend that I'm not on it, I enjoy it more that way.

MRR: What's the deal with the video?

Tim: It's for the song "One Step Closer". It was done in the garage where we practiced. We were all 'stinko the clown' drunk. It's filmed in black and white, which I think is real cool, cuz it looks like an old horror movie.

MRR: What about the second record First You Dream?

Tim: I don't know...It's not mixed right. At first it sounds good, but then it all starts sounding like one song. Also, I think we could have done other songs on it.

MRR: I like the Mose Allison cover, "Parchman Farm".

Tim: Me and Mike were both into Mose Allison. I always like that Johnny Winter "National steel guitar" sound, and always wanted to do something like that.

MRR: You play dobro on that Dicks record.

Tim: Yea, on the Dicks Kill from the Heart LP. "Anti-Klan pt. II", that was fun too.

MRR: So Poison 13 broke up, reformed , and broke up again. Now you're dedicating all your time to Bad Mutha Goose.

Tim: Actually Bad Mutha's been going for a couple of years now, I was in both bands for a while. Like when we played with you all (referring to when Half Life played in Austin with Poison 13 in July 1987).

MRR: So where's Mike Carroll now?

Tim: He was in Band From Hell, which was like the Ramones vs. Kiss. Right now, he's between bands, he'll do something again.

MRR: What about Chris being in Junkyard?

Tim: He's doing what he wanted to do when he left Poison 13, so that's cool. They're good, but personally I like trashier stuff.

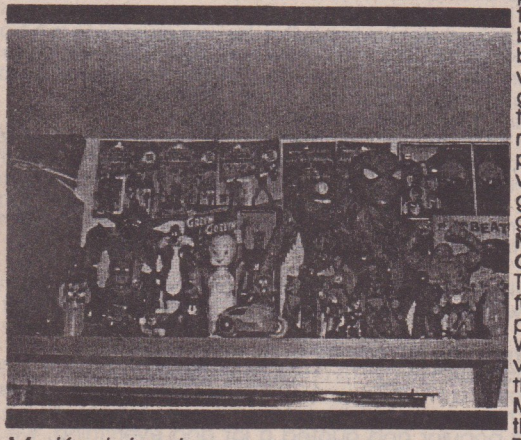
MRR: How did Bad Mutha Goose get together?

Tim: The day I quit Poison 13, I was at some show at the Liberty Lunch, I can't remember who was playing. Anyway, Billy approached me about doing a funk band. Now, I can't make this clear enough, Billy is a legend in Texas. He was in one of the very first Texas punk bands called Boy Problems back in '77. Later he was in the Inserts and the Jitters. He's as well known in Texas as the Big Boys were known nationally. So I knew if we got a band going it would be cool. So I said "Yea, I'll do it, but it's gotta be straight funk. No punk funk or funky rock." He said "Ok" and that was that.

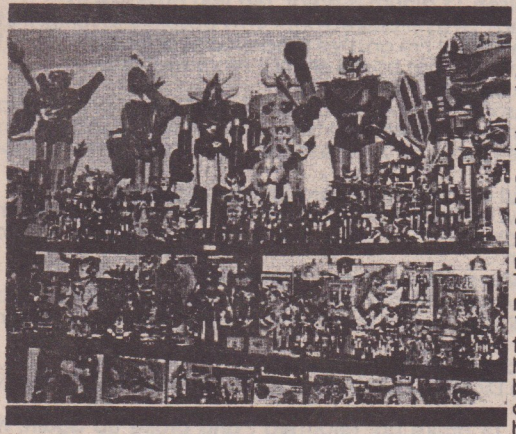
MRR: So you always wanted to do straight funk?

Tim: I was either gonna do that or like have a real wild American blue-

Tim Kerr and an adoring fan



Mr. Kerr's bedroom ornamentation



Robots 'R' Us...

grass band, kind of like an American Pogues or a raw Poison 13. You know, play bluegrass standards in punk clubs and just have everyone go nuts. But, this thing just took off. Most of the people in Bad Mutha used to come to Big Boys shows. I remember seeing Alvin and thinking that he would be really good in a band. Ryan, our bass player, was in a band called China 9 (He's since been replaced by Sinclair Ridley - Denia's brother). Denia, who also sings, was a friend of Alvin's. Paul, who does all the sampling and stuff, actually came before Denia. We were going to practice one day and we got there and there's this guy with like a computer set up in the middle of the room. We figured "Oh well, no practice today" but here he had sampled congas and James Brown horns and all kinds of stuff. At first when we would play out, people would see him up there with the computer and say "What's that guy doing? Homework?" I guess Mike who plays percussion was the last to join. It just all fell together. Everyone was talking about the band before we ever played out. I remember Glass Eye were leaving on tour and they wanted to see us before they left, so we just got up there and played what we had at the time for our first show, and everyone went nuts. And it's been nuts ever since. No one is playing this kind of stuff with our attitude which is "You don't have to be the best—just get up there and play." and it gets everyone going.

MRR: So you're real happy with Bad Mutha Goose?

Tim: Oh yea, it's great. The music is classic funk, but what we are doing is as vital as any punk rock cuz we do exactly what we want. We are still making people question their values and are still very concerned about the audience.

MRR: That goes back to the old Big Boys thing.

Tim: Exactly, we use our big draw as clout, the same way the Big Boys did. We would rather try to help keep the door price down, so the kids can get into the clubs and things like that.

MRR: You have two 12"s out on Fable Records; who is that?

Tim: Fable was an old Austin funk label owned by Jan, our manager's boss. They did the Steam Heat record. They were kinda like Tower Of Power. Anyway, the label doesn't give us any money or anything, we do it all ourselves. So Fable is us, but the label did exist before.

MRR: You guys have been approached by major labels...

Tim: Yea, they never quite know what to make of us. White labels want more stuff like "Rev it up" Black labels like the music, but think we're too wild. That's why we don't have any pictures on our records, it would be so easy to throw us into the funk/punk category—because we look kinda wild and have such a crazy stage show. But if you close your eyes and just listen to the music, it really is like Parliament or Cameo or whoever—straight funk. We have a lot of people confused. It's kinda like when Sly Stone started, no one knew what to think.

MRR: Are you happy with the Bad Mutha Goose records?

Tim: I'm happy that we did them cuz we're moving forward, but we are much better live.

MRR: What do you think of the Red Hot Chili Peppers saying "Funk is color blind"?

Tim: That's great except that the people who really need to hear that never will. Becuase a lot of people who like classic funk consider the Red Hots rock. We are trying to reach everyone. We don't want to play to a select group. Funk is very broad-based music. People should be more open-minded. Racism works both ways. I tried to address that in a song we have called "Free Your Mind" It goes:

Funk is colorblind, now that's been said before
You got a problem with that statement?
If you're racist there's the door
The question's not our color, the question is our sound
And if we get in the pocket
Then why can't you get down?

MRR: How's things in Austin?

Tim: We try, as the Big Boys did, to help people get their own things started. We are trying to get the go-go/rap/funk scenes together.

MRR: What bands from Austin should we look for ?

Tim: Loud Posse, Agony Column, Glass Eye are always good. Oh yeah, Project Crew, they're a full tilt rap group that's coming up.

MRR: So you encourage people who liked the Big Boys to check out Bad Mutha Goose.

Tim: Well, the attitude is the same as it's always been, it's a big party. If someone comes to a show to cause trouble, it's the bands' and audience's responsibility to say "Hey, you're fucking up our good time". When you have the mike you can end stuff like that quick. It's like when you have hiccups in elementary school and the teacher says "Do that in front of the class" and you can't. So by drawing attention to the troublemakers, it usually makes them leave or at least mellow out.

MRR: Besides the Big Boys, Poison 13 and Bad Mutha Goose, what other things have you been involved with?

Tim: I did a piece for the sound track for "Drive-in Blues." It's a documentary on PBS about drive-in movie theaters. It's cool, if you get a chance to watch it.

MRR: Is that something you would like to get into?

Tim: When this band thing is all said and done, I would like to keep doing soundtracks. I want to do visual art and music. It's great how music changes the view in a movie. I think it's cool that music has so much power.

MRR: What are your all time favorite bands?

Tim: Minor Threat, Black Flag, Fugazi, Tar Babies, No Means No, Blast, Misfits, Samhain, ummm...as far as the older stuff goes, Undertones, Cockney Rejects. I'm into all kinds of stuff like early John Martin, early Bruce Cockburn, the first two Blue Cheer records, Cannibals, Chocolate Watchband, Beatles, Public Enemy, 7A3, Big Daddy Kane, John Coltrane, Johnny Winter, John Lee Hooker, Little Walter, we could go on all night.

MRR: I get the picture. So you got married when?

Tim: Back in 1978.

MRR: 11 years, how do you account for that being such a success?

Tim: Well, me and Beth went to the same high school and have been close friends ever since. We got married before the Big Boys started, actually Chris was at our wedding. I guess I'm lucky to have found the right person. It can be great when you understand each other. I hate it when I hear things like, you know, "So and so is cheating on him" and "He's doing this or that." It's like, forget it, don't get married. When you're with the right person you just know it. You know what I'm saying.

MRR: Yea, I do. What else inspires you?

Tim: Just doing stuff.

MRR: Books?

Tim: I read in spurts. Beat stuff is cool, but I'm more into reading about the authors than what they wrote. I like reading about the Black Panthers and MOVE, things like that. Every movement and religion has good and bad points to it. The key is to pick out what works for you and go from there.

MRR: Your personal philosophy?

Tim: I treat people like I want to be treated.

MRR: Is that it?

Tim: Yep. (big Texas grin) Now, go start your own band!

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Sat 8/26 **UK Subs** •Lost Generation (CT)
No Alternative • Special Forces

Sun 8/27 **Midas & the Bridge**
(with ex members of the Specials & the English Beat)

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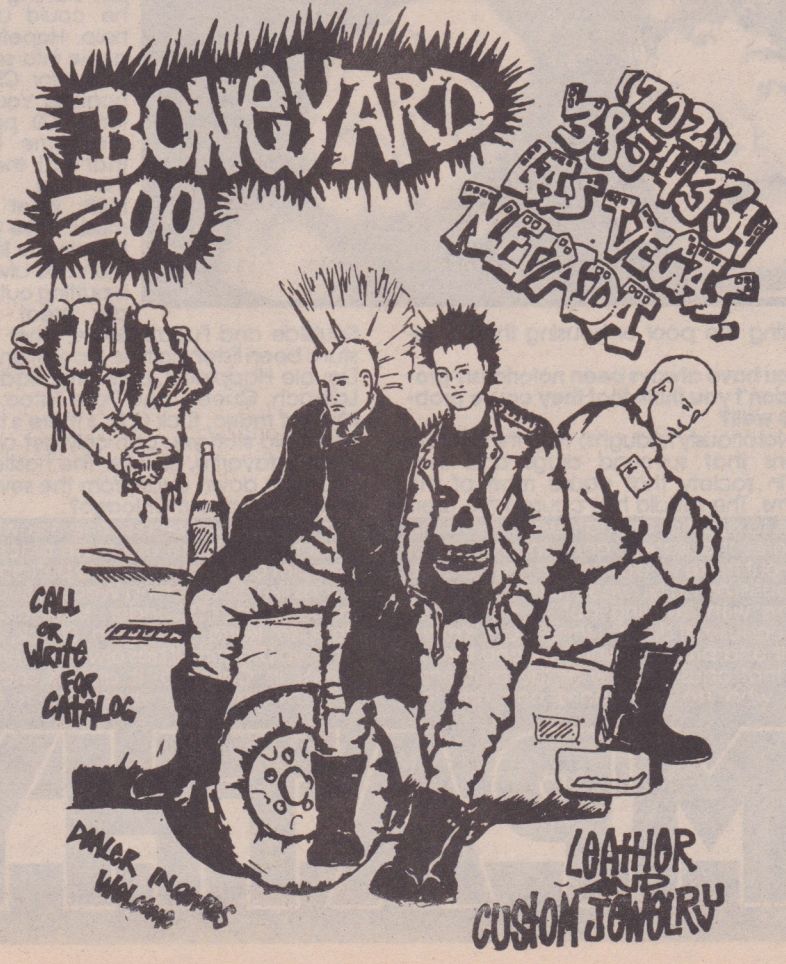

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NO EMPATHY

"It is impossible, Monsieur, to find happiness in the exercise of crime."

"I agree. But the man who, through profound study and mature reflection, has been able to bring his mind to the point where he does not see evil in anything, where he contemplates the whole of human endeavor with the most supreme indifference and considers every action of ***which man is capable as the necessary result of a power, whatever its nature, which is at times good and at times bad, but always imperious, inspires us alternately with what men approve and what they condemn, but never anything that disturbs or troubles it—that man, I say, and I'm sure you will agree, can be just as happy living the way I do as you are in you chosen calling. Happiness is ideal, it is the work of the imagination. It is a manner of being moved which relies solely upon the way we see and feel. Except for the satisfaction of needs, there is nothing which makes all men equally happy. Not a day goes by but that we see one personmade happy by something that supremely displeases another. Therefore, there is no certain or fixed happiness, and the only happiness possible for us is the one we form with the help of our organs and principles." —The Marquis De Sade, Eugenie De Franval 1788.***

NO EMPATHY: Martin Gerahty-Lead Guitar, Dwight Small-Rhythm Guitar, Steve Gallup-Bass, Kurt Stephens-Drums, Marc Ruvolo- Vocals. Originally formed in 1984, NO EMPATHY has incurred numerous personnel changes and setbacks over the years, but with the release of the debut LP Nothing Less Than Nothing at All... on Chicago's WalkThruFyre Records things have started to pick up. This interview was done with the singer, Marc Ruvolo, the only original member at his home in Chicago's stinky East Village over a lot of beer. Questions by S. Ridley.

MRR: Why the name NO EMPATHY? Is there some meaning behind it?

Marc: I guess it's kind of ironic in a way, it started out as kind of a "go to hell" thing with all these half-baked suburban political bands constantly mouthing off from their safe little driveway. But as time slides on I find myself more and more interested in certain issues which affect my life.

MRR: Such as?

Marc: Well, like legalization of chemical substances. I feel that no one has the right to say what I do to my own body in the privacy of my own home. This drug paranoia is something that has been sadly ingrained into society by a few religious groups and fanned by the media at large. It's stupid, there are thousands of deaths a year related to alcohol, and practically none attributed to marijuana, yet possession can lead to a stay in jail costing me and everyone else money that could best be spent on educating the poor or housing the homeless.

MRR: You have always been notoriously pro-drugs, don't you think that they cause problems as well?

Marc: Notoriously? (laughs) No, I think it's the situations that surround drugs and their place in society that cause most of the problems. The media has caused the users of drugs to appear stigmatized, believe me there are thousands and thousands of people out there who use drugs on a recreational basis or daily, who never have any problems with freaking out or stealing or killing because of drugs. I think that it's more the guilt and brainwashing induced by the media that causes many of the problems. People who go overboard can use the drugs as an excuse, and the conditioned society can just nod their heads and say "yeah it was just the drugs." It's all very convenient. The main point that I want to get across is that they should be done in moderation. Anything you do in excess is bad for you. Drugs can be used for fun and to expand perception, but it's pointless to overdo it and start letting them control you. People blame things on drugs as if the fucking things were sentient creatures. It's not the chemicals but the ideas associated with doing them that are fucked up.

MRR: What's you association with THE Carnifex Network?

Marc: THE Carnifex Network is a magazine that a friend of mine, Henry Bowers juststarted to put out. It's a forum for the sexual subculture of the hardcore scene much on the level of HOMOCORE and stuff like that. I think it's real good for Chicago which is an incredibly closed-minded scene for such a big city. The CARNIFEX has got fiction and poetry and contacts in it but it's just starting out and he could use some help. Hopefully it will grow into something good for Chicago. I hope so. You can get for $1.00 ppd. from the same P.O. Box that's at the end of this thing.

MRR: What kinds of music have you been listening to lately?

Marc: As always D.C. is putting out some really great stuff like SoulSide and Fugazi. Some other excellent stuff I been listening to is: Operation Ivy, Sister Double Happiness, Ludichrist, Bad Religion, Laibach, Queen, and Rose Tatoo. I love all kinds of music, fuck C.D.'s there's too much great old stuff you can only get on records like my favorite, Blowfly. The nastiest, funkiest, most down dude from the seventies.

MRR: What about Chicago?

Marc: Music-wise the scene is slowly getting better here. There are more places to play and alot of good bands are putting out vinyl. Bands like: Screeching Weasel, Bhopal Stiffs, Intoxication, I.D. Under, Vermicious Knids, Repulse Kava, Boredom Struck, and the Groove Diggers. It has always been real cutthroat in Chicago, it always seemed like nobody wanted anybody else to succeed

NO EMPATHY

NO EMPATHY

but now there seems to be a few more people who realize that one persons sucess could mean sucess for all, and so people are making an effort to help each other. It's pretty cool.

MRR: Are you happy with the new line-up?

Marc: Yeah, we all get along better than we did before and we're less desperate, nasty metal than we were before. It's business as usual back to the good old sickodelick drunk rock. It's alot more fun and laid back. Uggbh, trying to be real metal or living up to any preconception of what you're "supposed" to be is stupid and it's also a pain in the ass. Better to be raw bad drunk and happy, than polished and uptight about your hair and appearance.

MRR: Anything else to say?

Marc: Yeah, never give up. Don't let anyone tell you that you have to be a part of mainstream society to have self-respect.

No Empathy/ PO Box 479164
Chicago, IL 60647

"Masturbate"
I look into your window through trainlight
I think there must be something-something wrong with my head
Snarlin' H.P. Lovecraft, Marquis De Sade in my bed
Narcoleptic fuck affair burning the marrow from my bones
I hang out with a selective crowd, I hang all alone

That's the way it is when you're a man
Everybody wants to know where you dick has been
That's the way it is when you're a woman
Everybody wants to know why you're cunts not been
They can't masturbate to their own lives
So they have to masturbate to yours
They can't masturbate to their own lives
But everybody wants to know
Everybody wants to know
Everybody wants to know

"Can't You Understand"
Ann was once a beauty true, she wore and angels face
She could have had anything, but she wouldn't play the game
The love she got came from the children she had it occupied her mind
The men she used were faceless blurs, the best that she could find
and she said: Can't you understand?
Can't you understand?
Come on man, Can't you understand?
Little Jack would have done anything to have them s
All he wanted was acceptance and all he got was blame
He accepted the role of fool cause he thought "that's all there is"
Then one day in the mirror the fool's reflection was finally his
and he said: Can't you understand?
Can't you understand?
Come on baby now, Can't you understand?
I walk along the darkened hood to cop myself a six
Jumbled thoughts and memories they begin to fade and mix
There's people walking the streets looking for something they can barely see
They got crosses to bear
And bridges to burn
They all want to be free
and they say: Can't you understand?
Can't you understand?
Come on baby now, Can't you understand?

NO EMPATHY

THE fiendz INFO

Based in Totowa, NJ. Fiendz started 2 years ago with the idea to bring back the older sound of punk rock. (melodic) In a world of hardcore, the Fiendz began this crusade, recording an indie single with their own money and started our own label. (Black Pumpkin).

We're basically sick of this trend. "It's like lately either Minor Threat or Metallica". Says Jim the bassist.

Record info: Write Black Pumpkin Records, 158 Stewart Terrace, Totowa, NJ 07512.

The name "Fiendz" isn't meant to be scary. A fiend is someone who comsumes or kills at an enormous rate. Some people are drug fiends, we're music Fiendz!!

Thanx! Joey McDonald, 158 Stewart Terrace, Totowa, NJ 07512.

"Thats the trouble with you psuedo rock stars, you think you can just do whatever you want 'cause you're on the brink of success, ..you gotta WAIT for people to ask you for interviews, you can't just ask people to interview you!" Andrew*- Warlock Pinchers

INTERVIEWS

THEM VS DALE

Part 1

THEM: So you mentioned earlier that you got a letter from Colonel Sanders about yr graphics.

DALE: Well, it wasn't FROM Colonel Sanders, he's dead. But I got a letter sent to me care of this club we had played at. It seems that some employee down the line had seen one of the flyers up and taken it in to show his manager or something and it got passed around till it reached one of the higher ups. In the letter they say (it was written more to the club owners than to us) but they were requesting any information on how they could reach us and sort of threatening them about copyright infringement and slander and asking them not to 'encourage' us in any way.

THEM: So has this caused you any sort of problems?

DALE: Oh no, it was really hilarious. I mean they actually wrote me a letter, I think that's great.

THEM: Was that the last you heard from them?

DALE: Yeah, I don't think they're too worried about us .. I mean it MEANS ABSOLUTELY NOTHING! It's just that those big white colonel heads always seemed to be screaming at me to fuck with them somehow and besides, if you do it right then THEIR advertising becomes YOUR advertizing. Here's the letter if you want to read it. They even circled in read ink where we 'vilely altered' their slogan.

THEM: This is great, it looks like their hand was shaking.

DALE: Yeah, I love imagining some executive asking his secretary to copy this for him..

THEM: ..or just trying to understand WHY someone would do such a thing.

DALE: (laughter) Yeah, sometimes the funnest part: of being in a band has nothing to do with music.

Part Two

DALE: Hey! You brought questions this time!

THEM: Yeah, I wrote some down on the bus, I've only had about SIX months to think of some more.

DALE: (laughter) You're right, let's hit it.

THEM: What was yr favorite 8-track tape?

DALE: (laughter) Allright! REAL questions..uhh probably Ted Nugent double live Gonzo..I love how the guitar solos would fade out and it'd go KA-CHUNKA! and then they'd fade back in. Its also got that spoken word thing in the middle of "Great White Buffalo".

THEM: Do you ever have violent fantasies about famous peoples' deaths?

DALE: Uhh yeah, ever since I read "Crash" I seem to think more along those lines. I think people are sort of drawn towards that in that you watch celebrities live every other part of their lives in front of you and you begin to expect them to DIE in front of you, at least as much as you expect to know the alimony settlement and the date they entered rehab. And it's fascinating because you can get all that information without even trying...just by standing in the supermarket line.

THEM: ..paging through People magazine.

DALE: Yeah, but you don't even have to pick it up, you dont even have to put yr milk down, it's just THERE. It's really almost the equivalent of the Romans feeding Christians to the lions, only now you can watch from the privacy of yr own home as they pick the bones clean. But mostly the violent thoughts I have towards any famous people comes from a deep seated yearning for justice.

THEM: Hmm, let's get into specifics.

DALE: (laughter) ok..uhh well I have this one where that singer 'bass player' guy from WINGER does one of his chicken fajita pita spins and winds up crouched in the middle of a four lane highway just as one of those flat faced Mack trucks comes speeding along so it's like (singing) 'Shes only seventteen..' SMACK!!! and it's one of those trucks that pull three trailers behind so he's run over by at least thirty or so retreads..

THEM: ..and yr in the drivers seat..

DALE: No, I'm always next to the road digging a grave.

THEM: Who else inspires this sort of...justice?

DALE: Well, on particularly bad days I like to imagine Edie Brickell serving an 8 to 10 year vehicular manslaughter charge in an overcrowded rat infested ill-funded state penetentiary after she loses drunken control of the new bohemian tour bus and plows through a crowd of blind and crippled children who had lined the roadside to wave crudely made signs and banners they had made in her honor..

THEM: ..AS you watch from behind a newspaper in a nearby parked car.. DALE: ..with a walkie talkie! It'd be staged so that no actual children are hurt and later I'd get to be the one who denies her parole.

THEM: OK.. so what else have you been up to besides plotting the downfalls of MTV popstars? You guys never seem to be home.

DALE: Oh we're home, we're just not answering the phone, we're kinda always looming over it in the dark listening to people leave messages..

THEM: Oh great, thanks.

INTERVIEWS

MIKE MORASKY SPEAKS

ROAD & TRACK MAGAZINE: After Darren's accident you were forced to cancel all your shows, and you haven't been able to play...

MIKE: Yeah! And it's making me fuckin' psycho! The frustration has got me thinking about "auto masticcation" and I don't mean eating cars. I just had this dream where I did this Fakir kind of performance which entailed eating one of my fingers right off my hand. Pretty fuckin' weird, huh? Actually, I wrote this short story once about a mother and son who survived that plane crash in the Appalachian Mountains, where they were driven to cannibalism, and the father was one of the eaten. It kind of focuses on their eating habits later in life. So what was the question again?

R&TM: Your spare time.

MIKE: Oh yeah. Really, other than the frustration, it's been kind of a good break, a good chance to work on other things we've got going. We're putting out a live video, a sixty minute noise...thing... an outakes kind of cassette on My Tongue Records...making a film...Dale's comic book...Darren's weird sex zines...my cut-up noise tapes...and we have to keep the van in top racing form, and, of course, the album we did on for Boner Records. So we stay busy.

R&TM: I recently read in Hot Rod Magazine that your band was chosen to confirm the Utah Fusion Experiment. It said something about applying fusion power to the V-8 engine...is this so?

MIKE: Yeah, yeah...we did that...we were reading the newspaper and saw a diagram of the experiment... and, y'know, read how they were using very simple equipment...and we just whipped it up and hooked it up to the crank case...did a show in Seattle and made it home to San Francisco the same night...the Fusion V-8 is the kickin engine of the future...but just to be clear, Steelpole Bathtub is not a fusion band.

R&TM: Okay...what's this about a film?

MIKE: The film? Well, actually it'll come out on video. It's called "Makes You Want To Kill..." It's kind of a cross between "Repulsion" and "Night of the Living Dead."

R&TM: Kind of a B-psycho-horror?

MIKE: Well, yeah, kind of. It's loosely based on the "Vampirella" school of storytelling. You know, not an actual Vampi-story but using that kind of formula. Just like how "monsters" are actually gross exaggerations of some evil human trait, the film is a parody on people becoming slaves to the music they listen to and bands like ours feeding on them. Of course, it's more complex than that. It's actually a pretty twisted story.

R&TM: Does the band appear in it?

MIKE: Yeah but we're not the leading characters. It's not a promotional film, I mean, it's film for film's sake. Y'know, TV generation high entertainment value stuff. We don't even play in it, although the Warlock Pinchers do.

R&TM: The noise-rap-Harley-hoggin band?

MIKE: Yeah. They're the ego to our id...the yin to our yang...our arch-enemies... hating them gives our life meaning. We're unified through mutual hatred. We live to see them destroyed! Not in the film but in real life.

R&TM: All three of you guys seem pretty obsessed with sex and violence, do you think it comes from watching too much TV as kids?

MIKE: No, not really. I mean TV - and I am a TV child - only creates an obsession with the TV and not the things it poorly tries to convey. I personally am totally into anything with an element of intensity, which would include, of course, sex and violence. But it also includes things like skiing, skating or reading a really incredible book. You know, being so aware and in your senses that you "break on through"...so to speak.

R&TM: Your shows - as well as your racetrack performances - are really kind of violent in that way...

MIKE: Yeah, well, accelerating a two thousand pound chunk of steel down the street is very violent - and in that sense - I would have to say, yeah, we're violent.

INTERVIEWS

CAHIER DU CINEMA SPEAKS WITH DARREN

CDC: Do you want to talk about the video...I understand you have used pixal vision...
DARREN: As far as film goes, people always cast me in parts where I play some evil character. Like Vaughan, the manic scientist in "Crash." Some women wanted me to play in some low budget movie. And Mike wants me to be in a pixal movie where I kill and mame indiscriminately...without remorse...which I think is cool.
CDC: You have been type-cast...
DARREN: Hey, hey, hey! I choose my projects. Y'know, some day I'll play in all the Shakespeare I want. But for now, I'm strictly into torture and mutilation.
CDC: What does the future hold?
DARREN: With the millions we make from our music, I'll be directing Roger Corman-esque horror movies.
CDC: Is he your favorite director?
DARREN: Oh no way. Probably my favorite producer. But I've got massively more favorite directors. But I'll ramble even more than usual if we get into film.
CDC: Go ahead and ramble...I would like that...
DARREN: Okay...If that's what you want, babe...

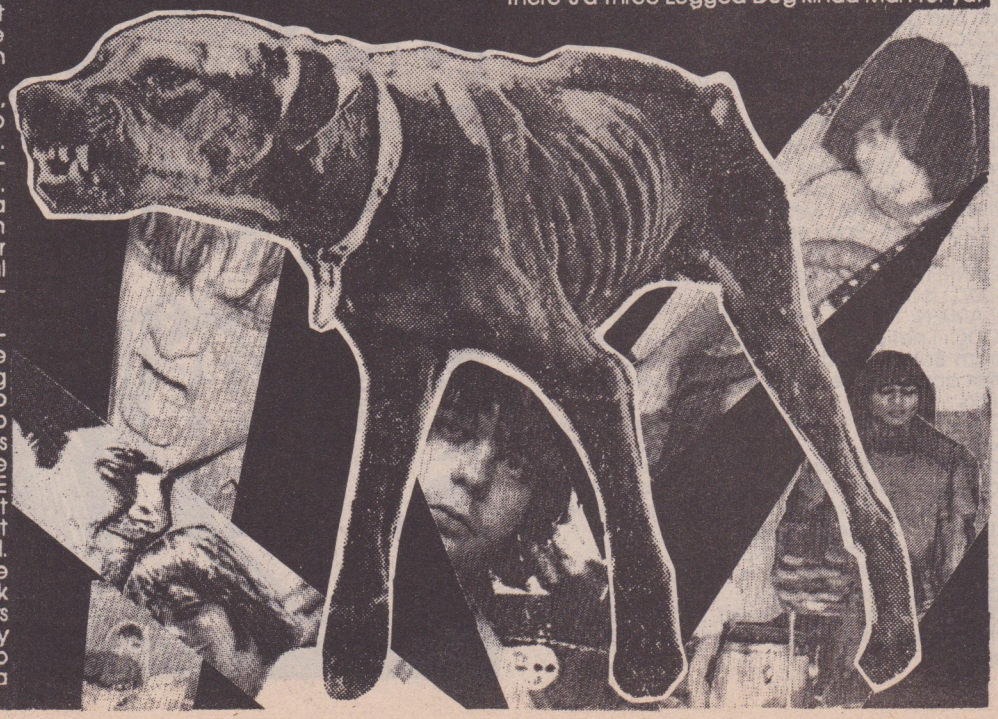
(Darren gets up and leaves the restaurant. At first I thought he misunderstood my (admittedly) poor grasp of English. But I am mistaken. This is just Darren's style. I am not able to reach him for several days. I catch up with him at Sam Wo's in Chinatown. He is waiting for me on the third floor.)

CDC: You left me with the bill...
DARREN: Do you want to interview me, or argue...
CDC: Let's go ahead.
DARREN: Shoot.
CDC: What do you want to do in the next year?
DARREN: I want to have recorded an album, and I want to have gone on tour. But that's all I ever want to do...that kind of stuff.
CDC: With an album, as with your various movie roles, is there any kind of band philosophy you try to give an audience?
DARREN: (laughs...we are interrupted by the waiter)
Egg rolls. I hope not. None that I'm aware of. I know that I'd like people to get all turned-on and gushy and wet when they listen to us.
CDC: Well, that's giving them something.
DARREN: Yeah, but that's personal.
CDC: What bands make you turned-on, gushy and wet?
DARREN: Sonic Youth (Darren bites viciously into his egg roll) , Abba...gosh, I don't know, who else...it always depends on the mood I'm in. There are very few that will do that...whenever...wherever. This band I was in called Mr. Epp used to do that to me.
CDC: How are the egg rolls?
DARREN: As good as this interview.
CDC: Is that good?
DARREN: Try one...you decide...
CDC: I notice that you have drawn heavily from Bobby Brady's character in your own film apperances... and on stage you use his licks...
DARREN: You only ask that because you know, as I do, that "The Brady Bunch" is the best show in the history of television. I feel just as much a part of the Brady Family as I do my own. I wouldn't be as into TV as I have been if The BB had never aired.
CDC: I guess that's that.
DARREN: Well, The BB is pretty much the beginning and the end...
(Darren gets up to leave)...SCTV and the theme song for Mission Impossible...(Darren splits.)

(I obtained Darren's work schedule... met him at Cafe Trieste)
DARREN: You again?
CDC: What makes you mad?
DARREN: (pauses. Gives me a hard glare. Sighs.) Just about everything...Just about everything makes me real glad too. Tourists piss me off a lot. And the "scene"...all the people that need to belong to some kind of club to be loved.
CDC: But being in a band, you belong to a club...
DARREN: You're right. But I'm not in it because I have emotional insecurities...It's solely to make money...like Texaco...
CDC: If you suddenly got $1700...out of the blue...what would you spend it on?
DARREN: I'd buy a cymbal, a cymbal stand, a bag full of California grapes and an elephant gun.
CDC: Are you interested in politics?
DARREN: That's why I'd buy an elephant gun.
CDC: Politics, sex, money, music, TV, film, books, what about coffee?
DARREN: I drink way too much coffee, all the time. Mike has terrible heart trouble because of it. And I lost my sister Talya when she had violent heart palpatations after a seven day coffee binge.
CDC: I'm sorry.
DARREN: You didn't do it.

THREE LEGGED DOG

Matt: To start with, what are some of your specs?
Tim: American Mutt. 135 lbs. 5' 10". 24 yrs old. Sagittarius.
Deva: Ceylon Tamil. 135 lbs. 23 yrs old. 5' 8". Taurus. Legal name: Hurricane Luther White.
Bob: Irish Italian. 135 lbs. 5' 7". 23 yrs old. Tim and I have played together since about 1980-81. Our first shows ever were school talent shows. First Bar show was with the infamous "White Pride" when we were the "Croppy Boys"; Lots of death threats and broken glass. Then in Columbia, we got together "Like A Horse", with Notley Hawkins and Kevin Collins. Put out a tape, did a lil' tour. Got great response. But interpersonal relationships got very funky. Kevin moved. Timmy and I looked around for a drummer. Finally finally finally found Deva. Typical I guess.
Matt: How and where did you find the Tamil?
Bob: This guy I work with gave me a guest check with Deva's name and # on it. He was a sleazy top forty type with bad taste so I carried it around for a real long time. We heard that Deva had just started playing drums. We tried every warm blooded drummer in town and finally desperately just drove over to Deva's and started playing; the same DAY.
Matt: How and why did you think drums?
Deva: Well, I used to live with Steve Ozark (Polish American Musician). This guy had every possible instrument at home except for a set of drums. He wanted to get together a cover band and he talked me into buying a set of drums. Although a band situation didn't work out with him, he is the one who passed on my name which finally ended up in Bob's hands.
Bob: Hey Deva, I never did find out why you agreed to jam with us when we showed up at your door. I mean, what was you thinkin?
Deva: Man, at that time I had been playing drums for just two months. I knew that you guys were auditioning for a drummer. But there was no way in the world my baby butt was gonna come even near you. The next thing I know, you dudes are right at my door step. I was in my police uniform, just getting ready to go on night duty. All night long I was thinking why in the world did it have to be me! I knew that I was in for a crazy new musical trip.
Bob: When Tim and I started playing with Deva, we'd do these loose long jams as opposed to pretty well structured songs that we used to do. It gave us a chance to mash around like excited ions, to find a natural chemical balance. We had to at the same introduce Deva to a whole new style and sound. We loaded him with hardcore tapes so he'd get the hint. Our luckiest break was that Deva was a virginal drummer who had a unique unpolluted Eastern style that we could experiment with.
Deva:The reason why I felt comfortable playing with these guys is cuz they never told me how and what to play. We just started jamming these free for all sessions and I wanted to keep on doing it cuz I loved it. Bobby found it so cancerous that he threatened to have his hooks into me and never let go, which has led to the ultimate enslavement of myself to THREE LEGGED DOG. At one time I used to think that I would be traveling for the rest of my life. But now it seems like I will be playing music instead.
Bob: Then after 3 weeks of playin' together we did a show. Then we made this shitty 4-track recording and did a tour of about 15 shows mainly south , southwest and west. It was pretty rough traveling in a VW-micro bus with two tourist/friends, all our equipment and even a pet rat. We drove it into the ground, blew up the engine and limped back home on two cylinders. But we knew that touring was so important. It's the only way I know to see the country, meet the coolest people, rock night after night and even get a little scratch to boot. Basically we took a vacation: we knew we wouldn't get paid shit. We had only been together 3-4 months and no one had heard of us. But no one cared. It's still like that but we're used to it. Touring is the most important thing in the world.
Matt: What's with any record deals?
Bob: Well, we've had two demos out by now. In '87 we just dubbed a bunch of copies of our first demo and mailed 'em to a bunch of record companies. I didn't make any phone calls or follow up on them. I seriously pictured them opening the mail, listening to the tape and givin' us YES or a NO. Back then I was still living in the world of music by musicians. I thought all it would take would be some other person like us to hear it. We got some response but we just didn't have our shit in one pile. We know better now. With the new demo; after sending it out, six working days later I call them. You just gotta keep doggin' them until you get a firm answer. It's sort of a game but there are cool people out there. Also we got more press and more experience to our advantage. So far it's worked great. We're gettin' offers.
Matt:Are you pretty much of a warm weather band?
Bob: Well, we have been a summer intensive band. But both Deva and I are out of school now. Once Tim's done we'll be doing this full-time with college degrees as baby blanket fall safes.
Matt: So where the hell have you been Deva?
Deva: Well, after I graduated I left for S.E.Asia to visit my parents. Then I went to Australia and worked there for a while. Altogether I've been gone for about 8 months.
Matt: So what's it like to be back with Three Legged Dog?
Bob: Duh....It's been reeking havoc in my marriage life; not that I'm really married. But this is so great. I can't describe it: it's an all consuming warm fuzzy. Right before Deva left, we recorded a bunch of our new stuff and while he was gone we had plenty to keep us busy, mixing it down and stuff. Also I did good in school and so did Tim without the band drawing a lot of energy.
Matt: Any changes since you got back together?
Bob: One change is the realization as to what a bummer it is to not have a band. The same ol' "you don't know what you've got until its gone". Being back together makes you feel like you really got some friends and the band is something special. It really is in my blood.
Matt: Could throw this in "A boy's life".
Deva: Well you know we all knew that we were gonna be back together. Its just that I didn't wanna hang around here while these guys were still in school. So I took off, saw my parents, made some $$$ and traveled a bit instead of being here to do an occasional show now and then. I just found out when the latest I could return was and I made it back.
Matt: It seems like it all worked out pretty well. You're back in time for the warm weather and everything. How would you explain Three Legged Dog, Tim?
Tim: Well, its hard rock that's pretty fresh 'n all. It's fierce like a cool summer tornado.
Matt: Why and how is it fresh?
Bob: There's stale hard rock and the standard rockers. We just take it make it new fresh and exciting. Bend the standard sounds and put power, emotion and energy back into it.
Matt: So, who's a Three Legged Dog kinda guy and who absolutely detests such a thing?
Deva: My Dad is a classical Karnatic (South Indian) musician. He trained me in Karnatic music; vocals and violin. Despite the conservative nature of his musicianship, he made an initiative to listen to our stuff close and he found various elements in our music quite intriguing. He sees certain 'ragas' associated with some of our tunes and he is extremely appreciative of the outcome of my elementary training. So there's a Three Legged Dog kinda Man for ya!



INTERVIEWS

THREE LEGGED DOG

Then again there s my brother who grew up getting trained in the same stuff I did, thinks that our music does not conform to standard musical patterns and that's that: too Bad...
Bob: We cover a wide variety of stuff in our music. It might not be such a good thing, but there's always something that one finds interesting amongst all the style. We grew up listening to punk and other underground permutations that what became of it is an amalgamation. It is a personal history of influences.
Matt: How about the lyrical content?
Bob: I write about three things. About dead girls/women, (I don't know why). Lots about alcohol and disenfranchised people.
Deva: People, sex and violence eh!
Matt: Is it politically correct?
Bob: Lot of the stuff I write about is based on an emotion. Political issues tend to stir up emotions too though. A personal relationship with its delicacy is really similar to political relationships. Man is all politics but you don't have to be blatant to expose it. If someone is in love; a feeling so emotional and human, or there's a bad relationship, both can be so real and so human and touching. Being hurt and destroyed or alone can be so painful but at the same time I love it cuz it's reality.
Deva: O.k, so it's "Love Sex and Violence".
Matt: Cool, whaddaya do in yer free time?
Bob: Oh, we try to get caught in compromising positions. (Busted)
Matt: So you're gonna blow Dinosaur Jr off the stage? In your first show since reuniting!
Bob: We've never really thought of what we do like that. We haven't played in so long and we're really looking forward to playing. Its unexplainable but must be like a strange drug Jones!
Deva: I'd like to know what they think of our music. They seem to be well known around and I've always liked to hear other musician's opinions. I am really excited about this show though, simply because we haven't played in so long.

Bob: They are a three piece like us and the sounds they put out has similarities. I've read really good things about them. But Dinosaur is extinct. We're gonna crush their walnut sized brains into the ground and if you saw us digging Dinosaur drizzle out of the treads of our boots, well you wouldn't be hallucinating! (much general laughter).....
Tim: Well we've never really looked at our music that way. So many bands have that competitive attitude; That sucks!

Matt: How about plans for the future? Is it just a day by day thing or... what's the big picture?
Tim: It looks like we're going to do three short tours this summer. One up north to Minnesota, Wisconsin and Iowa, then hopefully to Michigan, Pennsylvania and New York and finally the southwest and west coast maybe on up to Seattle. By late summer we should have a record out on one of the few labels interested in us. We want to announce it, build our mailing list. Get people aware.

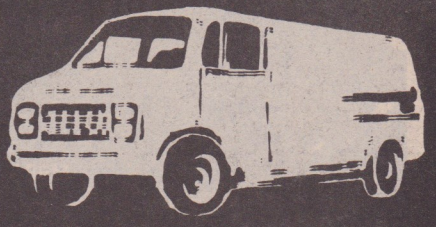
Bob: In the past years we've always gone west on our tour. The farthest east we've been is Detroit. This time we hope to have some exposure on the eastern front and get to play some bigger and better venues. So that's what we are looking forward to. Besides I'm out of school and pretty soon we are all gonna be out of school it'll be so cool to be doing this full time 'cuz we love it so much.

Matt: So what's it like to be a fresh rock 'n roll band in a little midwestern town like Columbia MO? I mean would it have been easier to break through if you were in a bigger city like New York or S.F? The first time you sent out demos to record labels and waited around for responses probably due to yo' midwestern naivete or.....

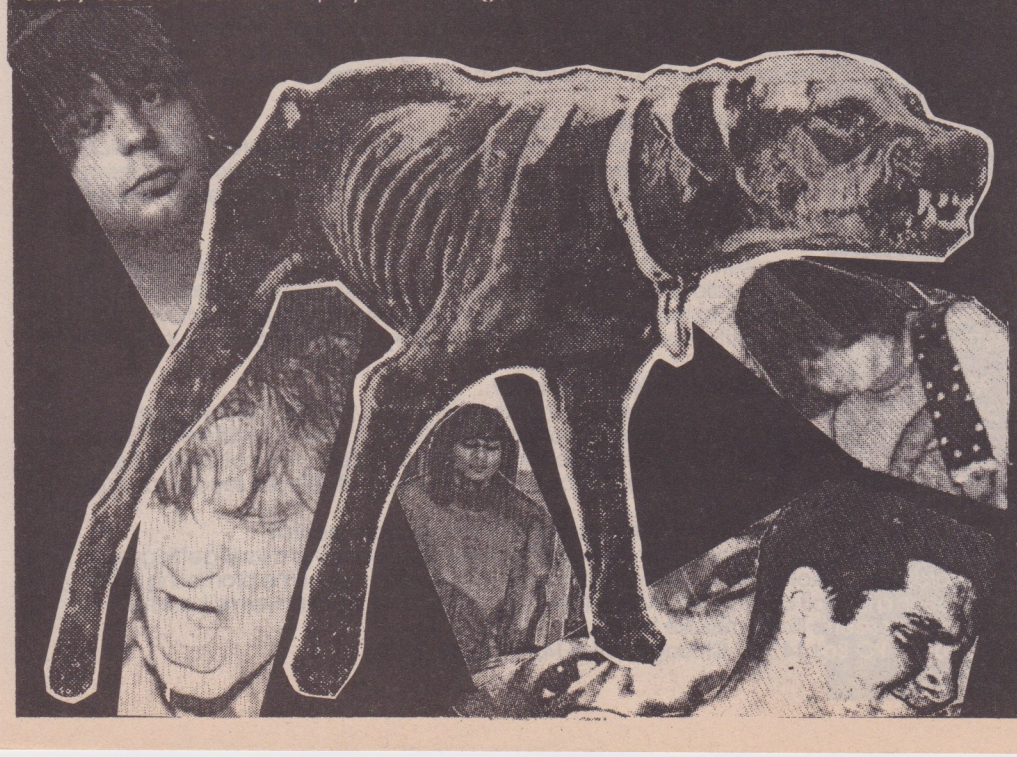
Bob: It really doesn't matter. I'd feel better being even in Iowa City for that matter. I just wanna get outta here. We've done all we can here is all. If not for school none of us would probably be here. As long as you can get out on the road and don't mind running up a phone bill you can make it from anywhere in the world. All that a different place does to you is give you a new perspective on things. Other than that, Where you are is where you is to be.

Deva: "It doesn't matter where you ROCK as long as you ROCK where you ARE!" or somethin' like that right! Anyway, Three Legged Dog is the most fulfilling aspect of my life right now. Personally I'd like to continue doing what we three started together and be coming up with much more creative stuff. I hope I get to

LOADED



FOR TOUR



see more new bands come up with new ideas and inspirations. That's what keeps this alive!
Bob: Three Legged Dog outlook I guess is just the combined happiness of the three of us being together. My personal outlook: it takes a lot of energy and faith to really care about things in life. Lot of people deny caring about things they cared about once before. They give up on their dreams or visions. Turn bitter. Get old before their time. It is important for me to express how much I care about life: everything else can wait and not happen. I'm never gonna look back and say, "I wish I had made Three Legged Dog happen. I wish I had put everything into music when I had the chance. I wanna be here now, turn other people on, express and explain myself and not live for anybody else.

Matt: What do you think, Tim?
Tim: I just wanna put out the album. Do some extensive touring. Go on tour for a good part of the year. Record new stuff; and tour some more.....

Three Legged Dog/ 821 E Walnut #203/ Columbia, MO 66201

RUSS FORSTER, UNDERDOG RECORDS

HEAD HONCHO OF....

MRR:What are the most rewarding parts of running a record company?

Russ: For me the best part of putting out records is getting letters from fans who are really excited about Underdog's stuff. I'm a fan of music myself, so I can identify with those people more than I can all the stuff-shirt industry types. If a record that I've put out has brightened someone's day or has introduced them to new ideas of types of music, then I've really accomplished something significant.

MRR: What sucks about doing records?

Russ: In two words - selling them. I'm a terrible salesperson and I can't stand most of the people in the business of selling records (like Distributors) so that part of the company I enjoy as much as getting my teeth pulled. When I started Underdog I had this naive notion that if a record is good then it will sell itself. I learned the hard way that marketing (things like the cover and the hype) sells more records than quality does. Luckily, Underdog doesn't mind staying underground and if records don't sell it won't kill me.

MRR: What's the problem with distributors?

Russ: The main criticisms I have of distributors is that they don't push new bands (except speed-metal or hardcore bands' which are the buzz. right now), and they almost never pay on time. Usually it takes $20 in long distance calls per distributor to get them to pay up. A big exception is Blacklist Mailorder, who have written and phoned me more than I have them. Generally, smaller distrubutors are better than big ones for records by new or little known bands.

MRR: What about dealing with bands?

Russ: Too many bands are unrealistic about promoting themselves and their records. A major headache for me is trying to convince bands that having a record out doesn't mean immediate success. The number of underground records that are coming out now is mind boggling, so unless a band tours and writes letters and promotes itself, its record, no matter how great, will most likely get lost in the glut. Many, many bands break up after their first record because they haven't replaced unrealistic expectations with hard work.

MRR: Where do Underdog records sell the best?

Russ: Ironically enough Underdog has probably sold 3 or 4 times as many records in Europe is it has in the U.S. Truly underground music has a better chance of finding an audience in Europe, which is always looking for something new and different. Once a type of music is "accepted" in the U.S. it will sell more than in Europe' but so far being "accepted" has not been one of Underdog's strong points. In fact, Underdog is in the process of starting a division in Europe which will release records directly there so I don't have to spend a lot of money shipping records overseas.

MRR: Is there a conflict of interest in running a label that puts out your own band's record?

Russ: Yes, there is, and that is a big reason why Spongetunnel is permanently moving off of Underdog. I find myself getting more emotionally involved in my own band's records than the other records on Underdog, and spending more time promoting Spongetunnel than the other bands, which has been a little bit destructive. At first it seemed to make sense to have my band on my label so the one could help the other, but now it seems like a mistake to me.

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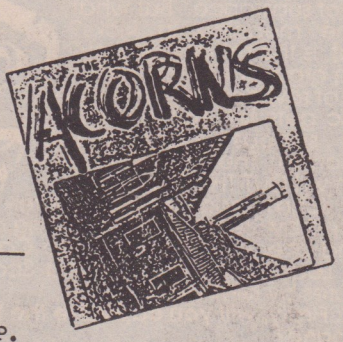

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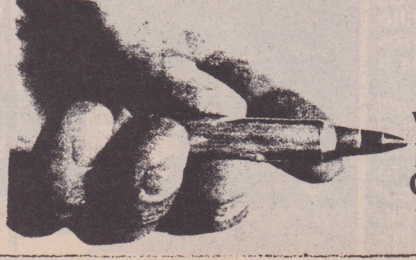

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THE GRUESOMES

GRUSOMES: Bobby Beaton- vocals, guitar, harmonica, Gerry Alvarez- guitar, vocals, John Davis- bass, John Knoll- drums.

In prison, spoons, bed-springs, and other such mundane utensils are often improvised into crude knives, garottes, and blunt instruments. Put a gangling, strolling, surf/ biker/acid/garage dirge into the hands of the Grusomes and turn your back. They will subvert it and pervert it, wind it up tight and accelerate it, then giddily bludgeon you with it, poking you full of holes. Retro-shit becomes high grade metnane becomes molotov in your face. Any meaning to be found in their lyrics is militantly minimal. They are completely bankrupt of substance. But what is the meaning in kicks? What is the meaning in joy? In an orgasm? In the headiness of raw power? When the music gets too self-important and serious, call in the Grusomes. The Tyrants of Teen-Trash will CUT THE CRAP.

John K. and Gerry were interviewed by Steven Snair following a sound check at the Flamingo Cafe and Lounge in Halifax, Nova Scotia. Pictures by Kevin Snair.

MRR: Firstly, will you capsulize the history of the band?

GA: We started playing shows in the summer of '85. We started gigs in Montreal. We did our first recording in '86. We then acquired a new drummer, John here, and we did our second record, which was Grusomemania; that was in '87. We did our new one last year. It came out in December; we made it during the summer. We've done a couple of cross Canada tours. We've been to the States a couple of times, to New York and Washington just recently, so we've done quite a bit.

JK: We're about to go out west again.

MRR: The liner notes on one of your albums say Bo Diddley is a "good friend and spiritual mentor" of the band. What was meant by that?

GA: Well, we are good friends because we actually met him once. He played at a car show, and we went to see him and we shook his hands and stuff like that, told him how great he was. And he does influence us. There's a song we do off our new record "I Can Dig It" that's a totally Bo Diddley Beat. We like his music.

MRR: You do a fair number of covers in your act. When you turn on the radio you hear Tiffiny doing the Beatles, or U2 doing their version of Jimi Hendrix's version of Dylan's "All Along the Watchtower". What makes doing covers relevant?

JK: I don't know about relevence, but it's kind of a necessity when you can't really play, and you've got to do something, and you haven't gotten around to figure out how to write songs. It's a little different now. We're a little more selective; we pick out numbers that we really like or we think we can do something a little different to.

GA: When bands start off they obviously do covers...and gradually the originals take over. We kinda like to do covers still, but on our records we try to keep it at a minimum. I think two at most.

MRR: Your image is very tightly defined. Your album covers, any pictures I've seen of you, they all have a certain look. And your title The Tyrants of Teen Trash...Does the image benefit you? Does it restrict you at all?

JK: Up to this point it has done well for us. Cause there's a thousand bands around playing, and sometimes the only way you're going to get someone to your show is if you have something different. You have to have an image or something. Once they're there then you can do your music and do what you feel, but if you can't get them in the door (shrug). You have to grab them with something.

MRR: Is there anything you would like to do but feel you are not able to?

JK: Well, its OK in Canada. You can play pretty good gigs all across the country pretty consistantly. But in the States I find it is so segmented that you play D.C. or New York, you get a hundred people that are totally into the sixties garage scene. I don't mind playing for them, but I'd also like lots of other people to be able to see us. It's really a narrow scene; in that way its not much help.

MRR: Who do you listen to right now?

JK:Geeze.

GA:Hmmmm.

JK: Gosh...

MRR: Or do you have time to listen to music?

JK: In the truck there's lots of driving time. Gerry was telling me he likes rap music.

GA: Some of it.

JK: "Colors", who does that? L.L. Cool J.? Ice T.?

GA: I like Robyn Hitchcock. Play Me Psycho.

JK: T-Rex. You like T-Rex? I personally like Husker Du. And the Replacements.

MRR: You guys are from Montreal...

GA: Right.

MRR: Do you speak French?

JK: I'm from Ottawa.

GA: Bob and I speak French. I would be bilingual. Its hard not to speak French when you live there.

MRR: Can you give us some insight on the language laws dison there?

JK: I don't know what you heard on the news. You see, in some places, bilingual signs crossed out, (bill #) 101's sprayed on them, stuff like that. I've personally never came into danger or anything. I think its really overblown in the news.

GA: You're made to believe there're terrorist groups, oncoming civil war; its not really that way at all. It has been this way for so many years. Quebec has always been like this. There will always be friction periods, moments when there are laws being passed or turned down which concern the French and they react, then it goes away.

MRR: Do you believe music has any part in politics?

GA: Our music has nothing to do with politics. We are simply entertainers, musicians, artists, but we are not politicians.

JK: I don't think anything in particular qualifies me by playing the drums in a band to tell someone how they should vote or live. You know?

GA: We shouldn't take that responsibility. It's not ours. Some people say "Why don't you say something, why don't you put more meaning in your lyrics?" but its not our problem...

JK: Sure, I'd like to start writing some songs that say a little more... Our first album is all basically putdowns... I'd like to do more than that. But to me anything political starts on a personal level anyway. If you're going to put some kind of meaning in your songs it should be something on that level.

MRR: What makes it for you as a band? What puts you out there?

JK: Energy. The energy you get back from the audience is what it is. We're not a bar band; we can't stand up and play to ar empty house. Not very well anyway. You send out energy, you get it back- you get it back- you get it back. Back and forth like that. The more they give you, the more you can do it. To me its all a fifty/fifty proposition.

Gruesomes c/o Og Music, Box 182, Sta F, Montreal, PQ H3J 2L1, Canada

DROWNING ROSES

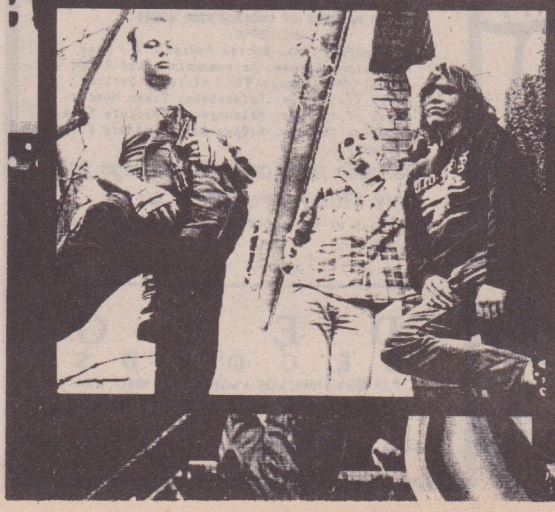
Lots of playing all around Europe and the excellent debut-LP Things are not the same has given them the reputation of one of the hardest working and hardest rocking bands around. Tons of bad luck and misfortune made them look like permanent failures. While other bands would have given in long ago, DROWNING ROSES still continue and are getting better year by year. So what are Germany's die-hards all about?

DROWNING ROSES formed back in December of 1985 in a small town called Minden, the line-up that time was: Marco-drums, Prüse-guitar, Zahni (former member of the NEUROTIC ARSEHOLES) -bass. Prüse and Zahni shared vocal-duties.

Their first self-produced EP Aus Forschung und Technik came out in early 1987. The lyrics were mainly in German, their sound already showed an influence by a variety of styles such as early punk-rock, American Hardcore or even Speedmetal. This record sold 1000 copies which isn't too bad regarding the fact that the DROWNING ROSES did the production and distribution all on their own.

From the beginning the guys played very often all around the country, bands like GOVERNMENT ISSUE, SOCIAL UNREST and RHYTHM PIGS made shows with the DROWNING ROSES.

In February 1988 the LP Things are not the same came out on Weird System—the label that did all the NEUROTIC ARSEHOLES stuff in the past. This release provides a hard-hitting mixture of fast Hardcore and metal-riffs with hooks and catchy melodies. The combination of the sincerity and attitude of Hardcore and the large variety of rock and metal is what makes this record one of the best releases of German underground in the last few years.



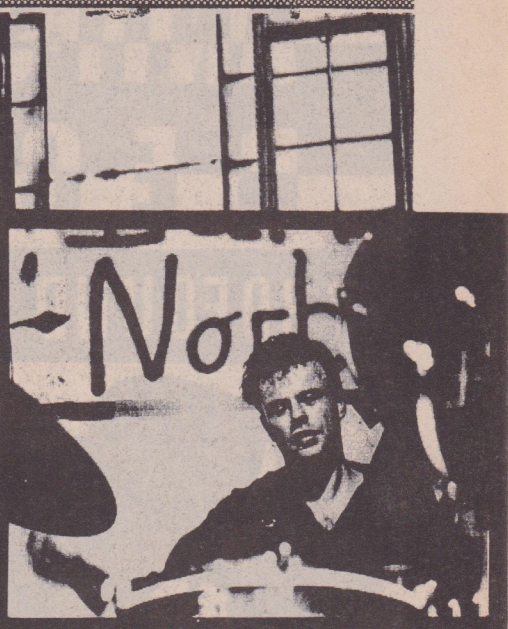
Things really weren't quite the same after this record. The next step in the band's history was a European tour with California's NOFX. Everything seemed to run quite smooth—until Marco left the band due to arguments concerning the work and engagement for the band two weeks before the tour was about to start. 3 days before the first gig Stefan joined the DROWNING ROSES to replace Marco on drums during the tour. But Stefan, too, turned out to be a rather strange guy. One night he just packed up his case and drove back home—God knows why.

Erik of NOFX played drums for 3 nights, then the remaining 2/3 of the band met a guy called Jeff who helped them to end the tour and to record the song "Paradise" for their split-EP with NOFX.

Of course, Zahni and Prüse were very unsatisfied with the tour. 4 drummers in such a short period is more than any band can stand. They weren't able to play their complete set one single show. On the other hand the whole thing was an experience they don't want to miss today. Besides all this shit with the drummers even this tour had its positive aspects. They've been to places they've never seen before, played to various audiences and met many interesting people.

Though the future looked dark after the tour they decided to keep the band alive. In spite of desperate tries a new drummer couldn't be found for months, until early this year Zahni met a guy called Bart by chance who spontaneously joined the band. After weeks of rehearsal the old stuff and new material was worked out.

Prüse's songwriting has improved since the early days, each song has its own characteristic without losing the special DROWNING ROSES-touch. The lyrics are well-thought and far off from preaching stereotyped cliches. Self-confidence and enthusiasm has returned and now the DROWNING ROSES are heading for a brand new start. The new line-up has already played several gigs with a stronger live performance than ever before.



This summer Prüse, Zahni and Bart will record their second LP. The studio has already been booked, so the record should be out by fall. This time the DROWNING ROSES will finance, produce and distribute the whole thing all by themselves. Though there never were any problems with Weird System, the band wants to take control of everything they are doing. If the LP runs successfully there are plans of founding their own label. Another tour is in the planning, too. Probably the ADOLESCENTS will tour Europe this fall and then the DROWNING ROSES will support them.

This year really could be the year of the DROWNING ROSES. No band plays as many shows and no band sticks so hard to their ideals as they do. If you wanna hear kind of "message" from the DROWNING ROSES, it could sound like this: being critical but open-minded, playing good music, staying independent, making friends all around the world, freedom, fun... -Dirk Haeseler

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NEW BANDS

THE FUNERAL SWANS

The Funeral Swans are a Rock and Roll band based in Riverside, California. We formed in January of '89, and the members are: Gregory Chance - vocals and guitar, Matt von Rothenberger - Drums, James William - guitar, and Paul Bearer - Bass.

We are often asked how we chose our name, and what it means. We chose it because it was the best name anyone thought of. What it means is that there are four guys playing loud music. Deeper meanings are left for listeners to figure out for themselves.

Our sound is based on guitars and drums, with an emphasis on songwriting and teamwork, rather than individual virtuosity. We like to keep things simple, although we try to approach the music with a certain amount of intelligence, and avoid standard rock cliches. Musical influences include the Who, the Ramones, The Buzzcocks, Joy Division, and of course, Pat Boone.

Our lyrics tend to be personal rather than political, and can often be seen on different levels. Some of the songs may sound simple if taken at face value, but we try to build in unexpected changes of surprises, to express different points of view, or the conflicting feelings that a person often finds within themself.

The basic idea of the band is to write good "pop" songs, and play them with the power of great punk-rock. Titles include "Cindy's Brain", "Walking on Ice" and "I Hate You".

We have a "porta-Studio" demo available for $4.00, and will be making a studio tape this summer. Send all letters or Questions to: The Funeral Swans/ 9441 Magnolia/ Riverside, CA 92503.

I HATE YOU

You and I have a secret
That time will never erase
Something I can't hide, 'cause it wells up inside
Each time I look at your face
You and I are connected
It's a bond that I can't seem to break
Something I feel that just doesn't seem real
Something that won't go away
Nobody else in this whole damn world Knows exactly the way that I feel

Only the two of us know how much I hate you
I don't want to try and be fair
I don't worry to try to explain
I don't want to be a good loser
I just want to get rid of this pain
Cause I hate you
Some people will say this is wrong
But I'm only speaking my mind
I'll wait for the day when this all goes away
And I'll leave you so far behind
Nobody else in this whole damn world Knows exactly the way that I feel
Only the two of us know how much
I hate you I hate you

FREAKS OF NATURE

FREAKS OF NATURE (F.O.N.) is a powerful socially and politically oriented band which originated in Evansville, Indiana, in November of '87, but has since relocated to Muncie, Indiana, at Ball State University. The lineup includes Giles Davies, who replaced Greg Clewlow in April of '89 -vocals, Matt Hart -guitar and vocals, Daryl Frame -bass, and Pete Janidlo -drums. F.O.N. has recorded two demo tapes; Think, in December of '87, and Care, in August of '88. The band has recently completed a brand new EP, Same Difference which contains 6 songs and will be released in June. Their sound is a punk/folk/hardcore mixture, which together with the outstanding lyrics -covering such topics as racism, child abuse, and the general apathy of society- represents the attitudes and ideals of F.O.N as a group.' -Angi Keirns

Stuff: Think demo, 12 songs - $3.00; Care demo, 11 songs -$3.00; Same Difference, 6 song studio EP (engineered by Paul Mahern), cassette or 7 inch - $3.00; T-shirts, L or XL - $7.00; Stickers - $0.75.

The Freaks are planning a short Midwestern tour at the end of August. If there are any clubs interested, or if anyone has some good clubs in mind, please contact us at the address or phone number below. Freaks of Nature c/o Matt Hart, 1603 W. Adams, Muncie, In., 47303 (317) 747-5052

BLIND JUSTICE

Blind Justice is a 3-piece band from San Diego, who lives on speed, punk, and hardcore influences rather on mainstream metal. The band consists of John (armed with notorious bass), K.C. (assault with axe riffs), and Erik (heavy poundings on drums). Now they are less one member, but more happier and wilder than ever. Their name was derived from a detective comic's mini-series (with Batman), which they took a step further and gave a meaning. Why BLIND JUSTICE? Because they hate today's "legal" system. The term "legal" is used loosely, because criminals, often mass murderers, get off free, proving that crime does tend to pay. As for plans, they could still use a new singer to play gigs, and hopefully raise some funds to finish their demo. Write the band for support.

Blind Justice / 7401 Salizar st. / San Diego, CA 92111

NEW BANDS

GPK

GPK wanted to express what the band felt about their country, present youth, manipulation, fashion, ego, etc. in its lyrics.

GPK hates those "professional bands" that play first class music, but without message. They just care about the fame and glory. They are money eating bands like Suicidal Tendencies, DRI, Anthrax, Nuclear Assault, Slayer, etc. They are bands that just want to enrich themselves selling a lot of merchandise like demo-tapes, LPs, EPs, compact discs, video clips, t-shirts, hats, patches, etc. Those bands must spoil themselves into their merchandise! Fuck them all!

The manipulation of people across multinational corporations that persuade us to buy a new product (fashion product), with "subliminal messages" mixed with sex, phallic images, fashion models, etc. all of them carried to our subconscious mind, so when we go to buy a product, we don't go because we wanted it, we go because we were manipulated! So, let's fight against those manipulated! So, let's fight against those corporations. We can do it and let them die. Don't let us move by a fashion product that involves all ages with toys, food, clothes, music, cars, etc., buying without reason, just to be into the vanguard of fashion world, an attitude that I think stupid. Almost all the people that are into fashion are rich people, the ones that frustrate the poor because these people don't have money to pay for extravagance that the rich give to themselves.

I want to mention, by the way, that in Mexico City we are having a little problem with the fashion and the present youth because they wanted to be someone that they can't be, this is, imitating different lifestyles (USA's, England, Spain, etc.) most of them are teenagers that imitate rock, movie stars (new age, pop, etc.) almost all of them (again) are rich boys "snobs" that fell themselves proponents to others, people that will be accepted in everyplace just for being rich. But it doesn't happen with rich people only, no it happens also with the boys that are into the thrash/core/noise scene, boys that call themselves "The Antichrist" because they listen to Morbid Angel, Samuel, Sarcofago, Sepultura, Bathory, etc., or call themselves "Bad Boys" because they listen to the fastest band in the world or a band that plays 1000 "songs" in one minute and made so much noise that his mother died listening to them or his girlfriend will vomit because the "bad boy" is watching gore films, all these guys are close minded people because they don't pay attention to the message that some noise bands want to express, no, they just are interested in which band can record more songs in an EP, well what are we going to do with these guys if they don't see the positive side of the band at all!

Another trouble is that the TV that supports stupid programs that just mix violence and sex to keep people quiet and under control without being informed of what is happening in the world right now. And now not just the males, now also the females, the housewives that just waste time watching soap operas without paying attention to her child that can be consuming alcohol or drugs, or maybe robbing or killing somebody because you know that we're living with violence, pollution, envy, hunger, etc. We're living in "a shit world" and the worse thing is that the people know it, but don't do anything to stop it, they must know that if everybody united and cooperated they can stop and erradicate the evil side of the world and live in a world full of harmoy, peace, and nature!

On the other hand, we don't want to be so serious and play funny "songs" like Pure Fucking Noise that tell everybody what we play or what we made?! "We Must Die" a satire song dedicated to a star band in Mexxxico City that make a song named "De bes morir"(you must die) dedicated (they said) to "bad boys" like us and Attoxxxico, Anarchus because we don't like them. Anyway when they play it we laugh and sing We must die fucking money-eating "band"! Excuse me for not mentioning the name of the band, but if I do it, I'll regurgitate! Ha, ha, ha.

Well that's all for now, I hope you have enjoyed yourself and before saying good-bye let me tell you something about what we are working on now, you know new song, they talk about pollution, hunter's ego (just killing animals to satisfy their ego), the stupid war that will destroy all the world just to show who is the most powerful country (I say the most fucking stupid close mimded!), and anything that we see that is not working well. Bye-bye and enjoy yourself!

Carlos Castillo V./ Laguna De Tamiahua 138-A/ Col. Anahuac CP 11320/ Mexico, DF/ Mexico

SUPPURATING PUSTULE

MRR: Who's in the band?
SP: Sigurd McPustule - rhythm transmogrifier, Bonehead McMoshpit - lead stage dives, and Ian McDonalds - resident stationary engineer

MRR: What are your influences?
SM: Cryptic Slaughter, unemployment, Converse All Stars, the mighty Thor, and really generic hardcore.
BM: Skippies, Raped Teenagers, moshin', Heresy, getting mail, and G-ANX.
IM: Vague Perception, myself, Butthole Surfers, Napalm-Oi, and Kiss (music from the Elder).

MRR: What's this facination with Converse All-Stars?
SP: They just fuckin' rule, if you don't wear 'em you don't deserve feet.

MRR: What are your ideals?
SP: Don't get a job, wear "skippys", sleep a lot, worship the Allfather, Odin, and slag the United States a lot.

MRR: Anything else you would like to add?
SP: We have a tape. It has 90+ songs on it and you can get it by writing to us through Vague Records. The tape costs $2 postpaid (US), $3 postpaid (Europe and South America), $4 postpaid (Asia and Australia and Antartica). We also can make you a shirt. Just send a shirt and $1.25 for postage. Oh yea, the name of the tape is "Live at Oscar Madison Square Garden". Suppurating Pustule, 93 Bellevue Ave., Warwick, RI 02888.

Flush the Flag
This country sucks
We're in a rut
It's run by a putz
who don't give a fuck
About our blood & guts
Flush the Flag

NEW BANDS

OMADEATH

OMADEATH is a band from Rotterdam, Holland. This band name may sound strange in English because "oma" is the Dutch word for grandma. The name OMADEATH was chosen both as a meaningless outlet of aggression against the old people and as a parody on the deranged forms of "death" lots of so-called extreme bands like to invent. After starting working seriously in December 1987 we released the first demo in February 1988. It was called Lustige Weiben and the reactions we received were very different, from extremely positive to intensely negative. Never mind, because now (January 1989) the second one is out, called Windmills & Laurel Trees, and we consider it a lot better than LW.

OMADEATH listens to many sorts of music, but bands like ENT, THE BEATLES, VOIVOD, RIPCORD, EINSTURZENDE NEUBAUTEN and early MESSIAH have inspired us. Lyrics deal with various subjects like love, satanic metal, old people, David Lee Roth, elephants, and so on, but not in the "funcore" way. OMADEATH consists of Dealer - bass, Jeff - drums and Beef - guitar/vocals. For demo, please send empty tape + US $1 or a tape of your own band to: OMADEATH/ Beatrijsstraat 53/ 3021 RC Rotterdam/ Holland. Thank you!

GRIMACE ABORTION

GRIMACE ABORTION was formed in early 1987 in a hellhole called Pueblo, Colorado. The band, who was plagued throughout their 2 1/2 year existence with personal problems and lineup changes, have a strong point to make in their music and thus the G.A. library of releases are still available.

The band consisting of Jim Harsch vocals, Sean Russell bass and vocals, Tony Apadoca guitar, Jason Millword drums, finally called it quits after trying to keep the spirit alive when it just didn't work anymore! We believe in a live and let live style of life as well as in our lyrics! We get pissed when society tells us we are wrong in living free and also enjoying life to its fullest, so fuckem! In our lyrics we try to express positive thoughts and positive ways in which life should or could be lived. Problems which irritate us are beer commercials, false pride, obsession with antiobsession, narrow mindedness, stupidity, ignorance, etc..... The bands name is more than what it says, its hidden meaning (which everything has), is of our twisted lifestyle.

All members being from broken homes where nobody really cared, we try to make a positive statement in our lives as well as in our lyrics to tell people that we aren't going to be fucked in the ass by societys ideals!

GRIMACE ABORTION-or twisted life! The band has played around 11 shows total and have two cassette releases available for $4.00 post-paid each. "It's in your Face" with our semi-original line-up features 11 songs, high quality recording as well as an 8 page booklet. "What Makes a Man", our brand new cassette E.P., has 9 songs and the lyrics. Although we are broken up, please get off your ass and write us a letter, show some support! Zines, we are still doing interviews as well as promo's for the tapes, please write us for details! Everyone keep an eye out for the new band Jim and Sean are forming for an ultra-strong sound. Just remember, life is too short to be negative, live it up in all aspects of life and always have self-confidence 'cause the human mind can do a lot more than any of these machines! Hope to hear from you all! Pueblo lives on!!

WHAT MAKES A MAN
(Music By S. Russel)

A constant question in my mind, shed the skin whats left behind, are you a man if you fuck a chick or drink the most beer, without getting sick, responsible or not, is a clue, what kind of fucking man are you, what makes a man, able to fight or have a ride, could it be whats deep deep inside,

Macho, sexist, pig makes you a man, really just a boy with his dick in his hand violence and stupidity, your way of life talk your shit showing ignorance inside, your bigger and better so mean and strong, your fucked up attitude is what's wrong, your bigger and better so mean and strong, your fucked up attitude of what makes a man.

SECOND CHANCE

Interview by Danny Smith

MRR: Who's who, who plays what in the band and how long have you been together?
SC- Ken-guitar; Andy-bass; Dave-drums; Scott-guitar; Shaun-vocals. We've been together since July 29th 1988. I (Shaun) used to play drums and Scott and Ken sung. I really played bad, I was just learning so I ended up meeting Dave who was going to teach me. We ended up jamming with him one day and I just sung one of the songs and it worked.

MRR: What influences you musically and lyrically and how do you think you sound?
Shaun: Lyrically we try to be as intelligent as possible. We hate songs without a purpose. Some bands are total death and gore. We don't like that. We want to make the best of life and what it has to offer. Musically we want to have a strong powerful sound that is our own. We really like Verbal Assault, Social Distortion, 7 Seconds, and all positive hardcore. Old rock and roll is cool, too.

MRR: Do you consider yourself a straight-edge outfit?
Shaun: We always try to make a point. Not necessarily straight-edge. Andy and I are the only straight-edgers. We don't want to be a straight-edge band but we do think that drug abuse is a tragedy. Abuse and intollerance is stupid.

MRR: What are your personal beliefs? Any of you vegetarians?
Shaun: No, we aren't vegetarians. We do support Greenpeace and Amnesty International.

MRR: What do you think of our local scene as a whole?
Shaun: It's pretty good. We've got some really good bands like 2 CAR FAMILY and KILL WHITEY that play different styles than just hardcore. They're really good. The Outhouse is great. A bunch of good bands have played there.

MRR: What do you have out?
Shaun: We have a 5 song cassette tape out for $3.00. We also have 2-sided T-Shirts that are really cool that cost $8.00.

MRR: What are your future goals as a band?
Shaun: Record more and more and tour sometime. We'd like to go on tour with a bigger band. That would be fun. Hopefully, we'll get on a label soon.

MRR: Closing comments...
Shaun: Thanks for the interview! We hope to progress musically and to be around for quite a while. We'd like to play out a lot more! If anybody reading this sets up shows in your area, get ahold of us! Our address is:

Second Chance / 1603 W. 15th #103-C / Lawrence, KS 66044

By East Bay Eric

RECORD SWAP MANIA!!!!!!!!!!!

Because I write a colunm on record collecting, many people ask me what certain records are worth and sometimes how much they should sell them for. But since all prices of records are arbitrary and there is no definitive price guide for punk/HC/alternative records, I have about as much clue to what they are actually "worth" as much as the average collector does. I do have ideas that are based on prices I have heard about or seen, which I base my prices (what to pay or sell for) on. Today, many people complain about the high prices of collectable records, and if you don't like the price don't buy it. Any record is only worth what it is worth to you personally. If you want to buy a BAD BRAINS "Pay to Cum" w/ps for $300 (if you can even find one), do it, but you can cause the rest of the collecting populace to eventually pay more. You may ask how will you cause prices to rise? Well, paying high prices (I myself am very guilty when it comes to paying large sums o' cash) causes prices to rise by raising the average price people will sell stuff for. If a dealer knows somebody who bought or sold a certain record for, say, $50, then why not jack it up to $60 bucks or at least sell it at $50 because he can at least justify that price because he heard someone else paid that much for it. To give an example of this as well as showing some average prices I decided to do a little investigative reporting at the infamous Gilaman St. swap. The Gilman St. record swap put on by the king of green tape, Tim Yohannan, is probably the only all-punk oriented swap in the world. Wildly successful, it attracts dealers from all over the US as well as collectors/enthusiasts from all over the globe, and, in my opinion, one of the best places to seek out those rarities you've longed for. Unfortunately, the prices at each successive swap seem to get higher and higher, so to relieve this Tim has begun to space out the time between swaps which I think tends to help more than hurt. One reason is that more time inbetween swaps gives people more time to save up money, so with more money they'd be able to buy those ultra-high priced rarities. If the swaps were closer together they'd have less money and since they were closer together see the items they want more often, forcing some dealers to lower their prices. However, at the last swap I knew a couple of dealers who did not do too well, and their failure can probably be traced to the following reasons: 1) very high prices, or 2) unpopular stuff. Of course, to a large extent, popularity dictates price (but a lot has to do with supply, also), and since I had a table at 3 of the 5 swaps I'll try to classify the groups tha t sold best.

1. BANDS THAT YOUTH OF TODAY OR METALLICA WEARS SHIRTS OF: Yep, it seems to me that the above statement spells out what sells best, but if ya don't get my joke let me spell it out differently for you "H-A-R-D-C-O-R-E". Early Dischord, Touch & Go, XClaim, Misfits, NY HC et al. seem not only to fetch the highest prices but seem to have the best sales potential at these swaps. From AGNOSTIC FRONT to YOUTH OF TODAY people shell out big bucks for em, and spell out big bucks for the people that sell em.
2. OLD SCHOOL PUNK: Sex Pistols, Ramones, Clash, Undertones, Buzzcocks, etc. This stuff is also in high demand but is easily available and not too expensive.
3. COLLECTORS SHIT: These are the incredibly rare ones that fetch sometimes exorbitant prices. They can also fall into group one (example: FIX - "Vengence") but for the most part consist of collector bands such as PAGANS, the EAT, ROTTERS, etc. For the most part this stuff is in high demand by serious collectors but is seldom bought due to high prices or relative obscurity.

Here is a random look at some of the stuff available and their prices at the last swap (7/30/89):

BIG BOYS - 4 song e.p. = $200 Seems a bit steep but there are only 500 copies about.
MISFITS - "Bullit" & "Horror Buisness" EP's = $125 & $125 respectively. Of course the price is high remember it's a MISFIT's record.
CRAMPS - "Surfin' Bird/The Way I Walk" (on Vengence) = $50 A good price for their 1st 7" on the original label.
CHILD MOLESTORS - I'm Gonna Punch You (In the Face)/(IWanna See some) Wholesale Murder" = $175 200 made in 1978, OK?
KORO - EP = $20.
DICKIES - "Nights in White Satin/Manny ,Moe & Jack" (w/ banned US "Klan" ps) = $40.
DAMNED - "Stretcher Case Baby/Sick of Being Sick" = $50 1000 made free promo given out on their anniversary gig. Good price.
X - "Adult Books/We're Desperate" = $60 Their 1st record.
DICKS - "Hate the Police" EP = $125 only 500 made. A classic.
CIA - "God, Guns, Guts" EP = $35.
RAMONES - "Do You Wanna Dance/Babysitter" = $ 10/$15 Early 7" with unreleased B-side.
GERMS - "Lexicon Devil" EP = $25/$100/$125 Huge price differences on this record makes me wonder why no one bought the one for $25.
YOUTH OF TODAY - "Can't Close My Eyes" EP = $60 I can't even comment on this price it's sooooo ridiculous!
NEGATIVE APPROACH - EP = $60.
DOA - "Disco Sucks" = $35(Quintessence)/$80 (rare orig. Sudden Death Version).
REALLY RED - "Teaching You the Fear" LP = $12.
SICK PLEASURE - "Speed Rules" EP = $10 A lot for a record still in print.
MISFITS - "Walk Among Us" (pink cover, orig.) = $75.
NECROS - IQ 32 EP = $35.
MINOR THREAT - 1st EP (yellow ps) = $40/ $60 (test press with no ps).
SOCIAL DISTORTION - "Mainliner/Playpen" = $30 1st 7".
MEATMEN - "Crippled Children Suck" = $35 a good price for this.
VARIOUS - "Are We Too Late For the Trend?" = $50 A great early Texas collection, this is a perfect example of a record only serious collectors would be after.
SUBHUMANS (Can.) - "Incorrect Thoughts" (orig.) = $40.
X-RAY SPEX - "Germfree Adolescents" LP = $50.
DILS - "198 seconds of..." = $35 Good price for this rare Dangerhouse single.
DEAD BOYS - "Tell Me" EP = $30 (rare US ps).
any THROBBING GRISTLE 7" = $20.
CRASS - "Nagasaki Nightmare/Big A, Little A" = $4.
PARIAH - LP = $5.
REALLY RED - "NewStrings for Old Puppets" EP = $25.
TOXIC REASONS - "Ghost Town" EP = $60 I thought this was a lot but maybe it wouldn't be to somebody else.
REJECTORS - "Thoughts of War" EP = $ 75 This is way too much.
JERRY'S KIDS - "This is My World?" LP = $40.
FUCK UPS - "FU 82" (1st press yellow ps) = $20.
YOUTH BRIGADE - "Sound & Fury" 1st pressing = $80 (sealed copy!)
VARIOUS - "Happy Squid Sampler" = $150 Ultra rare sampler EP with the URINALS.
GOVERNMENT ISSUE - "Legless Bull" EP = $60 Early Dischord classic.
FARTZ - "World Full of Hate" LP = $6.
JELLO BIAFRA - "No More Cocoons" dbl LP = $1.
WEIRDOS - "Neutron Bomb/Solitary Confinement" = $25 Fair price for a Dangerhouse classic.
BLACK RANDY - "Idi Amin" EP = $12.
ARTIFICIAL PEACE/EXILED split EP = $40.
NUNS - "Suicide Child" EP = $15.
DEVO - "Secret Agent Man" = $10.
STIMULATORS - "Loud Fast Rules/Run, Run, Run" = $30.
HEARTBREAKERS - "Chinese Rocks/Born to Lose" = $25 I bought this one!
NEGATIVE TREND - 4 song EP = $40 I bought this one too!
NAKED RAYGUN - "Flammable Solid" EP = $70 A lot for a record released in '83, but it's a good 'un.
ZERO BOYS - "Vicious Circle" LP = $35 (orig. on Nimrod).
7 SECONDS - "Skins, Brains, & Guts" EP = $32.
VARIOUS - "Process of Elimination" = $ 60 Awesome sampler of early T&G bands.

This is but a small sample of what was available, but more importantly a good example of current prices on sought after items. Now ask yourself, "Would I have paid that much?" Remember, it's only worth what it's worth to yourself, not worth what I or any other self-proclaimed "expert" says. But even I would sometimes spend and exorbitant amount rather that look for months to find a better deal, wouldn't you?

PREVIOUS SKUMPIT MIZTAKES????

NECROS - "Conquest" LP released in Germany and had the added track "Take em up".
SUBHUMANS - "Incorrect Thoughts" LP was re-released on CD Records and two added tracks both from the "Vancouver Independence" compilation LP.
BIG BOYS appeared on a 10" flexi comp. and "Party or Go Home" vol. 1. Track: "Brick Walls".
IRON CROSS - "Skinhead Glory" was on "Skinflint" Records not "Skinflute".
DEADBEATS - "Kill the Hippies" was issued on Black, Gold, and clear vinyl.....more to come I'm sure of it.....

STEVE JUST CALLED (HE'S LEAVING FOR A TRIP TO D.C.) AND ALERTED ME THIS AD FOR M.R.R. WAS DUE THE NEXT. HAVE FUN AND HEAR GOES.... OH YEAH, 'IRON FIST' FROM MINN.: WE LOST YOUR ADDRESS - WRITE SOON!

FamileeFehstFanzeen

We've had enough of those scratch-on typefaces! HANDWRITTEN ADS KICK GREAZY BUTT!

DAM & DAMN I HATE WHEN I SCREW UP!!!

TaPesthatweSell!!! heh!

COMPILATIONS ARE 60 MIN. LONG AND 4-DOLLARS-PPd. DEMO TAPE = $2 PPD. AND.....

COMP. #1: 'LIFE'S NO PICNIC...' 11 BANDS W/ STIKKY, IMAGES, 2 CAR FAMILY, S.B.L.C. & ETC.

COMP. #2: 'FROSTY THE WATERPUDDLE' 12 BANDS W/ HUMIDIFIER, NUISANCE, UPTIGHT, ETC....

COMP. # 3: 'THE GREAT OUTDOORS' 10 BANDS. W/ SOCKEYE, MEENIES, RE-IGNITION, & MORE!

DEMO: THE UNVOICED' BANNED... "demo by THESE TURBULENT YOUTH WITH BAD GAS....

BANDS SEND DEMO TAPES OR WHATEVER TO BE ON FUTURE COMPS. TWO NEW COMPS. SOON! COMP. #4 "PACMAN FEVUH" AND #5 "BIGFOOT" ALSO THE TAPES ARE NOW AVAILABLE ON 8-TRACK. WE TAPED OVER OLD 'PETER, PAUL, & MARY' TAPES, I MEANT 8-TRACKS. OH WELL REMEMBER: THIS IS NOT YOUR FATHER'S OLDSMOBILE

RECORDS WE SELL

We don't. Well our 7" we planned, the split E.P. By T.C.S. And the Sockeye boys is being delayed cause the place where it was gonna be pressed sent us our reels back saying that they didn't press records of it's "manner". !!! We first thought the best thing to do was to break a window w/ a brick but it was 3 or 4 hundred miles away. We'll get you! ANARKEEE!!"

I THOUGHT I'D PUT SOMETHING ARTISTIC HERE BUT MY CREATIVITY IS AS GOOD AS A TIRE-TUBE THIS EVENING. OH WELL HERE GOES....

NAZI SKINHEADS ARE MEENIES!

POO ON YOU Dudes!

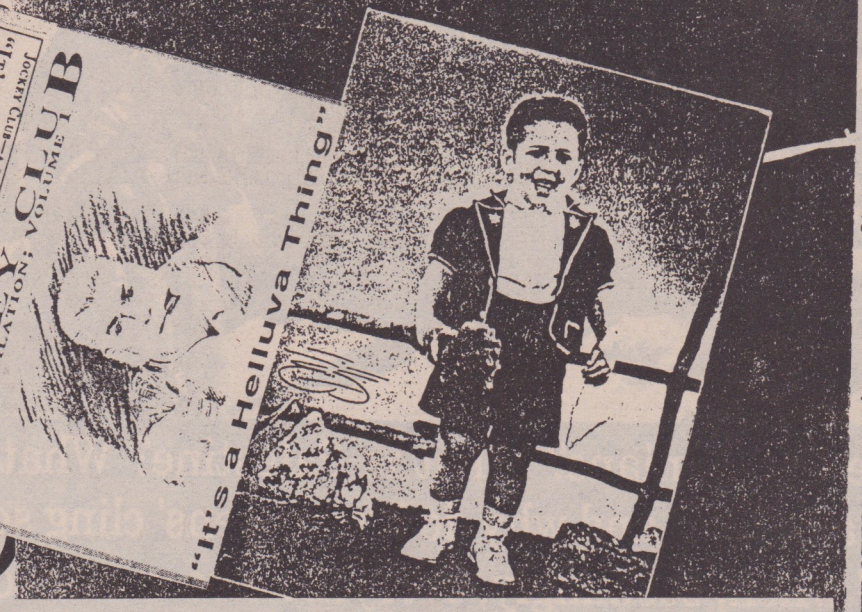
pttfgh ptftsgh!

coming soon on this company... "KOJAK YOUTH" Bald and smelly!

FAMILY FEST c/o Steve Hellquist 2134 Jackson St. NE Minneapolis, MN 55418

I DON'T KNOW ABOUT CAPITOL PUNISHMENT 7" "HAVEN'T HEARD BACK BUT A 7" BY CAROLINA'S OWN "UPTIGHT" IS BEING PLANNED! YIPPEE

johnny cuba & THE EDGE



SMEAR RECORDS PROUDLY ANNOUNCES TWO NEW RELEASES !!!!!!!

JOHNNY CUBA & THE EDGE LP-the long delayed LP by Cincy/Boston band The Edge. Four years in the making. 18(!) songs including "Just An Illusion" plus NEW versions of Edge faves "Don't Cross My Path" "Newport Gestapo" & "The Recruiter". Look for Johnny Cuba & The Gringos (new Edge splinter group) on tour this fall.

IT'S A HELLUVA THING (The Jockey Club compilation Vol 1) Cassette-21(!) bands that made the legendary Jockey Club (RIP) one of the top dives of the Eighties Underground. Featuring DOA, Sluggo, The Edge, SS20, RPA, Active Ingredients, The Wolverton Brothers, Libertines, + more. Digitally mastered, printed sleeve (on No Pretense label)

Prices (note for our Canadian friends-no extra postage charge)
Johnny Cuba & The Edge LP: $7 US & Canada/$9 Surface/$12 Overseas Air
Jockey Club Tape: $7 US & Canada/$9 Surface/$12 Overseas Air
Both LP & Tape; $13 US & Canada/$17 Surface/$23 Overseas Air

Smear Records 5862 Windermere Lane Fairfield OH 45014 USA

DAVID AGAINST GOLIATH

THE PALESTINIANS

Who are The Palestinians? What is Palestine? What is this place, this notion of a nation, and why do it's 'citizens' cling so firmly to their 'nationality' when, seemingly, everyone else wants to ignore them, as if hoping to erase them from the history of the world?

BY PAUL ROSS

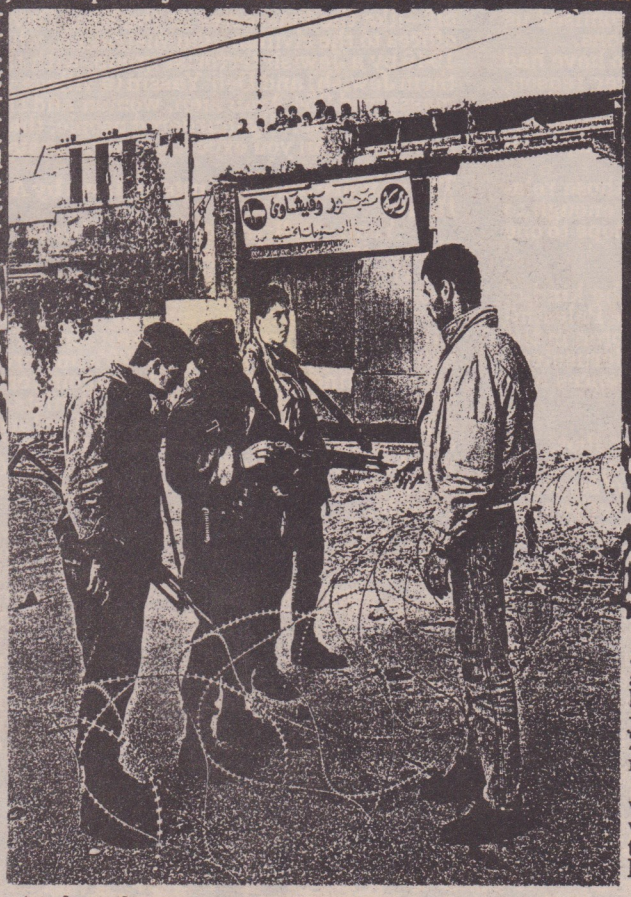
PHOTOS BY: PETER GARDNER AND TORDAI

For much of their history as stateless refugees, the Palestinians, in the eyes of the Western world, have been people of one or two types: mad, violent terrorists or poor, helpless refugees to be pitied and patronized.

Like many of our ideas towards the Third world, our view of Arab peoples in general, and in particular the Palestinians, is heavily tinted with racist cliches and imperialist condescension. surprising given the particular interests both Britain and the U.S. have had in cultivating and maintaining Israel as a client state, a guardian of their interests in a strategically crucial area of the world.

The State of Israel was created in 1948, a nation with a dominant Jewish identity on land where once lived in unison Moslem, Christian and Jewish communities, land which had a clear Arab majority—an Arab population which was to be given no real say in its future. Both before and after 1948, the history of the Palestinians has been dirtied by the greasy palms of outsiders, and they have been used as pawns in a world of prejudice and powergames.

Unwelcome in their own homes, the Palestinians have been shunted through the back door and told to keep quiet. Or else. The 'Intifada' has changed all that. The Palestinian 'Intifada' (meaning 'Uprising') has turned the tables in the Israeli-Palestinian conflict. The once steady stream of propaganda which flowed from the Israeli government and military sources through Western newspapers, which portrayed Israel as the 'victim' and 'the Arabs' as the 'aggressor', has now declined to a trickle. The press is starting to question the previously unquestionable: complete support for Israel and utter rejection of the PLO, the body that represents the Palestinians.



True, the Palestinians have not been completely without blame themselves, but the current change of tactics by the PLO in pressuring for a negotiated peace settlement has entailed great compromises—some say too great—for a people who have been through such anguish and turmoil.

There is still a long way to go, but peace is in the air. And not peace through extermination of the enemy or its humiliating domination, but peace through compromise and mutual respect. With our newspapers still largely choked with misinformation and misunderstandings, this article is an attempt to re-examine the Israeli-Palestinian conflict and the on-going Israeli/Jewish-PLO dialogue which may at last bring about a real, meaningful peace in the region.

THE MAIN STORY

Israel would not exist were it not for the Nazi Holocaust. Hitler's explicit policy of exterminating Jews, at least six million in all during the Second World War, made the world pity the people who had suffered the most under German fascism. Many others, including communists, anarchists, trade unionists, gypsies, homosexuals and other so-called 'undesirables' were also put into forced labour camps, but none were subjected to the same ordeal as the Jews, who were used for scientific experimentation or murdered in the gas chambers in specifically designed 'death camps.'

All this, coupled with guilt about the Western world's lack of action in aid of Jews (their unhelpful attitude to many Holocaust survivors and British/American cooperation in hiding Nazis after the war are just two examples), made international support for a Jewish state relatively strong initially.

After the Second World War Jewish people felt betrayed by the world. Before the war Jews had suffered harrassment, villification and violence all over the world, and the West was no exception. They still do. They suffered heavily in Eastern Europe, where many Jews were highly active as socialists, communists and anarchists before the Russian revolution, and yet they were equally persecuted after Soviet 'communism' (if it can be called that) took a hold.

Early 'Zionism' was in fact extremely unpopular as an ideology, but it took off as Jews began to feel they were not safe anywhere in the world, and that the only solution to their persecution was to create a 'State of the Jews'. 'Israel' was born of the idea that Jews needed a sanctuary where they could defend themselves and their interests.

The tragedy is that the Palestinians should have to suffer. The problem was not of their making, They became victims of the victims. 'Palestine' was the word the Romans used to describe the area when they ruled over it, but it never became a nation state in any sense in which we would understand until 1917 when the Turkish Ottoman Empire, which held most of the Middle East for 400 years, was overcome by the French and the British. The two divided control of the Middle East between themselves, the 'British Mandate of Palestine' lasting until 1947. A year later, on 14th May 1948, the Zionist dream 'Israel' was born.

Some time before 1948, in fact almost from the beginning of the century, Zionists had been buying up land in 'Palestine' and Jews were emigrating there in their thousands. Slowly, a small minority was becoming a larger minority. As they did so Palestinians were forced off their land by the Zionist settlers, who would often get the land from absentee Arab landlords.

Palestinians began to realize their country was under threat, not only from an outside occupier, Britain, but also from the Zionists. Fierce intercommunal battles raged in the years up to 1948, and both Jews and Arabs, who for years had lived together in relative peace and harmony, were quickly at loggerheads.

Both were also at war with the British army, and the scale of the unrest was making the British government realize that they would have to leave. They did so and passed responsibility for the problem over to the infant United Nations organisation.

On November 29th, 1947, the U.N. approved a plan to split the territory into two parts, Israel and Palestine. The Palestinians who were still 70% of the population and owned 92% of the land, were to be allocated just half the land (47% to be exact), while the Zionists, 30% of the population and owning merely 8% of the land, were to be given the other half (53%). To add to the injustice felt by the Palestinians, the land offered to Zionists was, they claimed, of higher quality—it was more fertile.

The first of many wars followed—the Zionists won, they proclaimed the State of Israel, and by 1949, when a ceasefire was finally announced, they controlled 77% of the land. This was the beginning of the Palestinian refugee problem.

From 1949, the 23% of land still held by the Arab armies—what we now know as the Gaza strip and the West Bank—was administered by Egypt and Jordan respectively. Meanwhile, yet more Jews, mostly with no valid claim on the land whatsoever, were encouraged to emigrate to the new State of Israel... and the Palestinians, the rightful tenants, were dispersed throughout the globe. The Jewish population grew from about 720,000 in 1948 to 1,200,000 in 1950.

In June, 1967, the Six Day War between Israel and surrounding Arab armies again resulted in triumph for Israel, and Israeli occupation of the Golan Heights (Syrian land, which is still occupied), the Sinai desert (Egyptian land completely returned to Egypt in 81-82) and the two greatly reduced pieces of land which were orginally intended for the Palestinians—the West Bank and Gaza Strip.

There have, of course, been other wars between Israel and its Arab neighbours, but the wars of '48 and '67 were the most important from the Palestinian point of view.

For years the United Nations passed resolution after resolution calling for a solution to the Palestinian refugee problem without doing anything concrete to effect real change. The U.N. has called on Israel to withdraw from lands occupied in 1967, but with the U.S. government as Israel's all-powerful bank manager

and security guard, Israel has never shown any likelihood of doing so.

There are well over 4.5 million people who call themselves Palestinians, that's greater than the present population of Israel, which is just over 4.2 million (and that includes 700,000 Arabs.) At least 2 million Palestinians are registered as refugees. 1.5 million live in the Israeli-Occupied Territories, 1.3 million live in Jordan, 700,000 live in Israel itself, 360,000 in Lebanon, 250,000 in Syria and 650,000 in other Arab countries. Outside of the Middle East, the greatest concentrations of Palestinians are in West Germany, the U.S.A. and Latin America. That's quite a spread isn't it?

Although neither side would favour the comparison, there are, ironically, many similarities between the Palestinians and the Zionist settlers who took over their land—such as the guerilla movements both people used to launch their struggle; the emphasis on education, arming their children with the intelligence necessary to counter supreme social and political obstacles; and lastly the idea of a 'Diaspora', a people dispersed, one day hoping to return.

The difference in the latter case is that many Palestinians can actually remember their old homes in Palestine, some even have keys to their old front doors, whereas feelings among the international Jewish community are of a more mystical nature, based on forefathers who founded a religion there 3,000 years before. Zionists, who are not religious themselves generally speaking, have used the religious argument 'God promised us this land' all too often in the past to justify their actions.

While you have to feel sympathetic to Jews who have had to flee their many countries in the past, for whatever reason, there's something cruelly ironic, even faintly obscene, about people with no previous contact with the Middle East taking over the land of people who have lived there for hundreds, even thousands of years.

After all these years most Palestinians, even those relatively well-off Palestinians who have been fortunate enough to settle comfortably elsewhere, refuse to give up their hope to one day return to Palestine.

'OMAR'S' STORY

'Omar' is a Palestinian, a typical example of the kind of scholarly dedication which attracts great pride in the Palestinian community. Born in a village five miles from Hebron in the Israeli-Occupied West Bank, some 27 miles south of Jerusalem, he left the Middle East in October 1977 to study sciences at a northern university in Britain.

What do you remember of Hebron?

I remember the demos. I saw one student being shot. It's still in my mind. The army had managed to break everyone up, and we were running away, Every day you would hear of someone being arrested. We were people living in fear. Whenever you see an army car you get frightened, because you know they've come to arrest someone.

You didn't necessarily have to do anything. I think they arrested a lot of people for no better reason than just to frighten them, to discourage people from doing anything. I mean most of the people they arrested were never members of an organisation, they weren't politically active, and yet they were still imprisoned. Most of them without being charged. Sometimes they put you away for six months.

What were prison conditions like?

Any sort of torture you can think of, they practice it. First of all, the conditions are so bad it's unbelievable. Say a prison was built to accomodate 100 people, they would have at least 200. They use electrical appliances to burn people's fingers or ears, they put you in boiling water. In conditions like that most people just say what they want you to say, just to stop the torture. A lot of people I saw who had been in prison for six or seven years, they would come out looking like they were dead. I knew a few cases where people were completely paralyzed.

What do you remember of the Israeli occupation in 1967?

I was eight years old. I come from a relatively poor family. We had sheep, and some land, and we used to leave the village sometimes to go and camp where we worked. We were on our land, planting grapes when they invaded. The way the Arab media were portraying it was unbelievable—they kept saying 'Oh, we've just shot down 50 planes', so we thought we were winning.

When we lost we had a feeling like we were dead. You couldn't accept the idea that you were occupied by Israel, it was just so frightening. It was the enemy and that was that.

When Israel was created in 1948, Zionist leaders liked to claim that Arabs left their homes voluntarily and not by force. Do you disagree?

It's true the Arab leaders had their slogans, trying to frighten people one way or another, but that didn't have as strong an effect as what the Zionists were doing.

I think it was a clear policy of the Zionists to frighten people off—like the massacres at the King David's Hotel (then central offices to the civilian administration, which was bombed in July 1946 by a Jewish terrorist group, with the loss of 91 lives, 15 of them Jewish) and Deir Yassin (a village where Jewish terrorists massacred 254 Arab men, women and children in April 1948.)

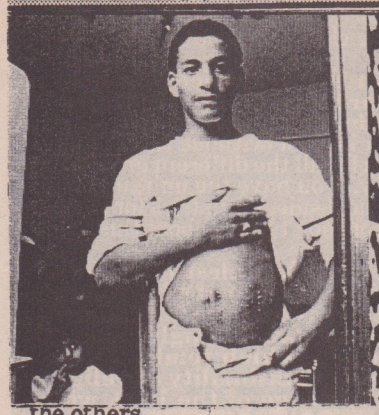
They literally murdered people, they slaughtered people. I mean how can you expect someone to stay when all that's going on?

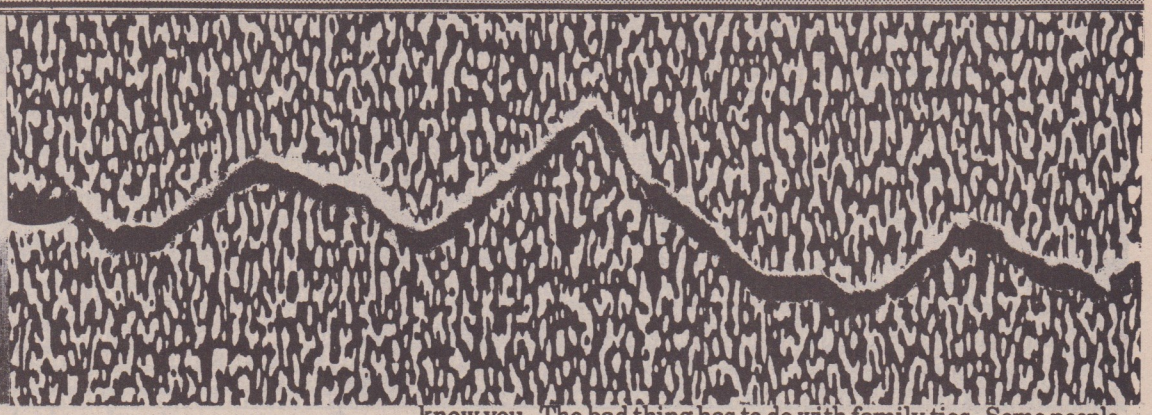
There were also killings of Jews by Arabs though, weren't there?

Yeah, well the one they always mention is the one in Hebron in 1929 when some Jews were murdered in the center of the city. I've never found out the whole story. Obviously it shouldn't have happened anyway, but sometimes when you have people with their backs against the wall and they've got nothing to lose, they're prepared to do all sorts of things. There was a lot more hatred then, in the late 20's and around that time. People were starting to realise what was going on that there was a move towards giving Palestine to the Zionists.

A popular early Zionist phrase for Israel was "A land without people for a people without land." Zionist propaganda used to paint Palestine as a backward country, under-developed and inhabited solely by a scattering of nomadic people.

It depends what you mean by backward, who defines that? Sure there were simple people, there was a tribal system, with the heads of the tribe being the person who was richest and had more land and more cattle than





the others.

There were a lot of things you wouldn't accept nowadays, but that's what they wanted to do then. Would you say the aborigines are backward? As long as people live the way they want to, what's the problem?

Say if you live in a house with your family and your brother beats you up and exploits you, that's no justification for someone else to come and take over your house is it?

Anyway, you can't compare what we suffered than with what we're suffering now.

Do you feel the PLO is a valid representative for the Palestinians?

I still believe in the PLO, very strongly, it's the framework in which all Palestinians should work. However, I've got a lot of reservations about the leadership and the things they've done. Too many of our policies revolve around other regimes, which is no help at all. I don't think it is in the interest of any Arab country to see Palestine liberated, because if it was they'd have nothing else to hide behind.

Most Palestinians now favor the so-called 'Two-State' solution, an 'Israel' and a 'Palestine' side by side rather than one nation, seeing this as a more 'realistic goal,' and the PLO's diplomatic moves over the last few years have been with this goal in mind. Do you support the 'Two-State' solution?

No. We're fighting against the State of Israel, because in principle it shouldn't be there. From our part, the Two-State idea would be a big concession. I mean, I would be able to go back to the West Bank, but what about the people from Haifa, Tiberias, they wouldn't be able to go back to their homeland? This doesn't solve the basic problem in the Middle East.

You yourself mentioned a feeling of hatred earlier on in this century, and that may have diminished now, but all the same, is it possible for Jews and Arabs to live together in one state after all the fighting?

There has to be some change. There is still hate, that's true, but you should be able to live with others no matter what they are. Maybe some Palestinians are coming to realize that it's not the fault of all Israelis that we suffered so much . These people shouldn't be blamed for something that happened in the 20's, 30's, 40's, 60's, I believe they became victims like us.

How?

Well, imagine having children in a country where you're at war with other countries, it's frightening. Probably every Israeli family has lost someone, either in '67 or '73 or Lebanon...

But don't you still feel a lot of hostility to Israel?

Obviously—when you're occupied and you're prevented from doing what you want on your own land, what else do you expect? Nobody will accept being controlled in their own home, in their own country.

When I talk about hostility I mean rejection of things you're forced to do, rejection of the occupation. I want to get rid of Israel as a state, but not the people. Jews are as entitled to the place as any Palestinian, or anyone else who wants to live there.

What do you feel about media representation of Palestinians in the west?

It's so biased it's unbelievable. You hear about an Israeli air raid on Lebanon, say, and you'll never hear 'oh, they bombed so and so village' and that's all, they'll always give an excuse, like it's in retaliation for something the Palestinians did. They give the impression the Israelis only kill people in defense.

One reason could be the enormous difference in cultures between the Arab world and the west. Are you conscious of prejudice from westerners?

One of the problems is the social aspect. Say you take the bus, in this country, no one talks to you unless you know them. That's strange to me because I was brought up to talk with others, no matter if they're complete strangers. If you talk to strangers here they think you're nuts.

The family links there are so strong. I know every single person from my village. The good side of that is that people feel for each other, they help each other. The sense of security, people know you. The bad thing has to do with family ties. Some people believe that you, the individual, belong to the family and that whatever you do, it's for the family.

What, in your eyes, have been the biggest changes in Palestinian culture over the years?

The role of women has changed a lot. We haven't achieved all that we wanted to in terms of equality—that's to do with religious customs, traditions and all that, but if you compare the roles of women now to that of the 40's or 50's it's improved so much.

Now we have women as leaders, before you never dreamt it could be like that. Women were just supposed to be the wife, looking after the children, they were seen as just objects to bear children and to go and look after the house.

KITTY WARNOCK

Kitty Warnock works on the Middle East desk of War On Want, a Third World development charity based in Britain, and has had much experience working with the Palestinian women's organizations in the Occupied Territories. She previously taught for five years at Bir-Zeit University on the West Bank, then worked for six months on a project with Palestinian women. Now, her work involves supporting trade unionists, and helping the medical relief committees—two of the many popular movements which have sprung up in the Occupied Territories since the Israeli occupation.

What are these committees about?

The Women's Commitees started in '75, the MRC's in '78. They were both popular-based attempts to mobilize people in the Occupied Territories, and fell on fertile ground as people were very ready to get involved.

There are now four women's organisations, with about 12,000 paid-up subscribing members. Their aims are to get women to take responsibility for solving day to day problems, childcare problems, problems at work—improving the social status of women within Palestinian society.

The ultimate purpose is to make women stronger and a more active part of the national effort. They see the two ideas as interlinked, women's social progress and the liberation of Palestine. They say 'how can we ever be liberated if half the population are not even active?'

How have Palestinian men reacted in general?

Among Progressive/left-wing circles, men are often quite supportive, then again, sometimes if a girl wants to join a committee she quite often receives opposition from a husband or father.

The education level is so high in Palestinians—that's a very important factor. It has been higher than most for a long time. Most women have some education anyway.

In education and in a professional sense, Palestinian women are better off than most women in Western countries. There's a lot of women doctors, lawyers, judges, engineers—it's easier for Palestinian women to make the grade and be respected as professionals.

The reason for that, paradoxically, is that women's sexuality is so much out of their control, it's so much seen as public property, the property of their families, it's separated from them. So when a woman goes into a professional field no man thinks of harrassing her sexually.

Women are protected in that way from things that women in European countries suffer from—here in the West your sexuality is up for grabs all the time, you're treated as sexual objects.

'MARIA'S' STORY

'Maria' is a Palestinian woman from the Gaza Strip who studied at a university in England and then went back to her home in Gaza City, in spite of some enormous obstacles to her return.

How is it for women in the occupied territories?

For Palestinian women, I think there are two areas. There's the suffering under occupation and that's the main thing. Then there's the suffering from living under a traditional society. That makes our lives doubly difficult. I mean living under occupation is a very hard life, you have to cope with all the

misery.

In terms of women's involvement in politics, I think there is a difference between Palestinian women and Arab women, because Palestinian women have been liberated by the struggle. It has given equal rights, at least in theory, to men and women.

Many women join military training and many women are the head of unions and other top organizations in the PLO. In the 30's women involved in the rebellions did everything possible to help, like selling all the things they owned to buy arms for the revolutionary movement. Many of them were caught transporting arms and thus exposed their lives to danger.

In the 70's, one of the Israeli intelligence methods against women to force them to confess was rape and sexual harrassment. I mean you can imagine all the suffering you go through while in prison, but actually being raped....

Nowadays, men from the refugee camps have either been sent to prison for political actions or deported or killed, so many women have to find some sort of job to support themselves.

Is there a large generation gap?

Yes, of course. The younger generation are more fearless, less religious and more confident about themselves. For instance, my mother is very pessimistic about the situation whereas I'm not. I think you have to fight, and one day we'll achieve victory.

What do you actually feel like, living under occupation?

You feel humiliated. You feel you're not a human anymore, because you're not a citizen in your own country, you have no civil rights. When you're a child it's a familiar sight to see soldiers running around the streets with guns. Palestinians don't enjoy childhood like most other children in the world.

There's a war going on in front of you. Sometimes they search every house. They separate you into men, women and children. All the men have handcuffs put on them—it doesn't matter if you're 7 or 75, old or young, they have no respect for you. In a refugee camp it's much harder. Most families in the camps live in very basic accomodation, like two rooms and a little kitchen for a family of eight or ten!

The illegal deportation of suspected Palestinian activists, the widespread use of administrative detention-imprisonment by a military court, the vicious and often indiscriminate beatings of Palestinians, the South-Africa style censorship, have all been reported and denounced by human rights monitoring groups like Amnesty International. Then there's the policy of collective punishment—when the army imposes a curfew on a whole village because of the actions of a few children or youths in that village, or else destroy the homes of alleged stone-throwers no matter how old they are and who else may be affected.

If someone chucks a stone at an Israeli car they will sometimes stop everyone from leaving that village where it happened. It doesn't matter if you're a student and need to go to college or if you need medical treatment elsewhere.

What are the relations like between Israeli settlers and Palestinians?

You never see them, they don't live in Gaza. The only time you see them is if they come into Gaza to shop, because it's cheaper there and you see them with a gun over their shoulders buying a pound of tomatoes. The only Israelis you really meet are soldiers.

You're going back to Gaza with all these difficulties; why?

It's going to be hard, but at the same time I believe it is important that Palestinians stay there. One of the Israeli policies is to pressure Palestinians to leave the country, while they encourage Jews from all over the world to come and settle there just because they're Jews.

Maria believes in the two-state solution.

I think as the first step, it's the only thing we can achieve at the moment. Militarily, you can't defeat Israel and that's a fact. But a Palestinian state has to be a sovereign state, fully independent from Israel.

Is that realistic at the moment?

There has to be a dramatic change in the Israeli government for anything to change.

Like 93% of Palestinians in the occupied territories, Maria believes that the PLO are the only true representatives of the Palestinian people.

No peace negotiations can be just without the PLO. The PLO is an umbrella organization for all the different groups. It's like a government in exile, really. You have the military side of the PLO, then you have the political side, ministries for Foreign Affairs, Education, Health. People don't know about this side of the PLO.

The PLO's 'Red Crescent Society', the Palestinian version of the Red Cross, is an oft-cited example of what Maria is talking about. Until the Israeli invasion in 1982, the Red Crescent Society in Lebanon operated a highly popular network of clinics and hospitals which tended (free of charge) to the sick, regardless of nationality or religion

Even in the western press the image of the PLO, which after some spectacular airplane hijackings and murders by guerrilla organizations within its ranks in the early 70's, was considered to be a 'terrorist' organization, has changed dramatically of late. The PLO undoubtedly does bear some responsibility for some fairly pointless murders. In earlier years, when the situation of the Palestinians was quite desperate, the smaller PLO guerrilla groups carried out quite a few attacks of a highly dubious nature, although these cannot be compared with the scale and the callousness of actions carried out by the Israeli military against Palestinians.

Nowadays, no PLO group carries out attacks outside of the Middle East, and the mainstream PLO movement is extremely embarrassed by the killings of innocent civilians when they do occasionally occur within the Middle East. Nevertheless, the PLO is continuously blamed by Israel for attacks by groups outside of the PLO such as those led by Abu Nidal or Abu Musa. This is spite of the fact that both Abu Musa and Abu Nidal followers have killed many PLO representatives over the years.

I'm quite happy to denounce Abu Nidal as a terrorist. Things like the Rome and Vienna bombings a couple of years ago, they don't do anything for us. When Israel invaded Lebanon in 1982 they used the attempted asassination of the Israeli ambassador to Britain as an excuse. The Abu Nidal group were responsible, Scotland Yard [Britain's rough equivalent of the FBI] even confirmed this, and yet Israel was saying that the PLO was responsible. People abroad don't know much about these different factions, so they associate them with the PLO.

Is there any truth at all in Israeli claims that the PLO is anti-semitic?

No, if we got an independent Palestinian State then any Jew would be welcome to live there.

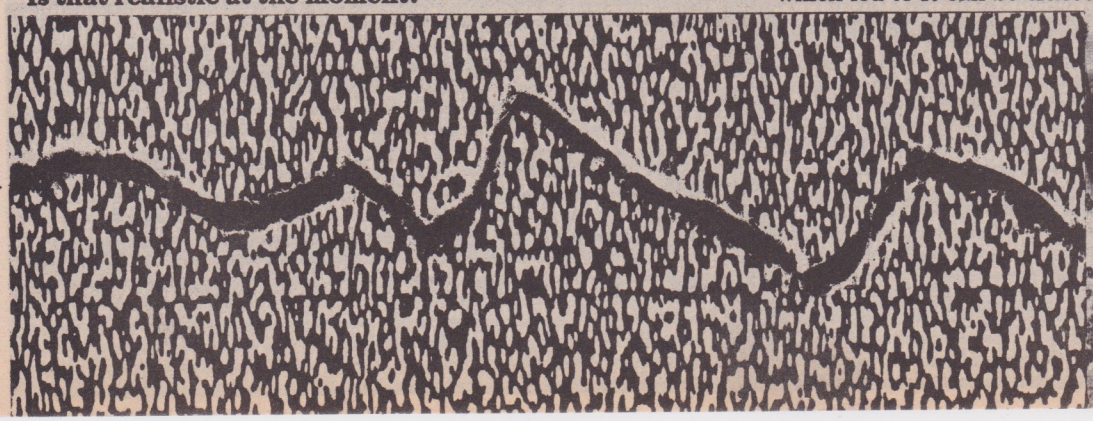
Maria, like so many other Palestinians, has had quite friendly relations with Jews in the past.

When I was arrested in '84, they sent me to a detention center in Jerusalem. I was the only Palestinian there. In general there aren't many Palestinian women prisoners, so I was put with Israeli civilian detainees and I spent a lot of time with this Jewish woman in her 40's who came originally from Kurdistan, near Iraq. We had a beautiful relationship, and grew very close together. I started to teach her English and she started to teach me Hebrew. We talked about a lot of things, we had a lot in common. She even told me that when I was released I could go and visit her. The irony is that she lived in Tel Aviv, and her husband was an Israeli soldier serving in Lebanon!

THE INTIFADA

Conditions in the Occupied Territories are serious, but Palestinians have been through a lot worse. The problems in the West Bank and Gaza Strip had been brewing for a long time before December 1987 when the Palestinian 'Uprising' exploded and grabbed world headlines.

The 'Intifada' is only a year and a half old, but the problems which led to it can be traced back to the Israeli Occupation in



separating these things—when you get older you find out!

It was through his increasing involvement in his late teens with the anti-racist movement of the '70's that David began to question the idea of Israel as sanctuary for the Jews.

It made me think about the whole idea that you couldn't fight anti-semitism—you had to run away somewhere else. All these ideas about Israel are attractive in the sense that you encounter anti-Semitism in all sorts of ways you don't expect. Both at the level of attacks, bricks through synagogue windows etc... and also in everyday experience—like when you hear the word 'Jew' used as a term of abuse.

It's easy to believe that it's always been there and always will be. The mentality of my parent's generation, people who lived through the Holocaust, was a massive sense of betrayal by the world. 'If the left couldn't stop fascism then no one could'. Or, 'they could but they didn't want to'. A lot of Jews were on the left before the Holocaust.

What does being a Jew mean to you?

Jews can identify religiously, nationally, culturally, historically, linguistically. There's a whole number of points of definition. Jews outside of Israel have a kind of crisis around Jewish identity at the moment. They've tried to find one defining characteristic that defines all of Jewish life and I think that's a big mistake.

How strong a hold does Zionism honestly have over the Jewish communities in Britain and America?

It's very hard to say because it pretends it has a massive hold over them. It's treated as this unquestionable assumption—all Jews support Israel, but actually the Zionist organizations are working all the time to keep 'rezionising' the community. There's a whole stream of propaganda which comes from the Israeli embassy and is filtered through all types of Jewish community organizations and the Jewish community.

When you see the amount of work they do it's quite clear that the community is not naturally pro-Zionist.

David is also national secretary of the Jewish Socialist Group, a small but effective organization which tries to promote understanding of Jewish history within the British left, and includes people ranging from the far-left to the mainstream of the British Labor Party. As part of a coalition of individuals opposed to the Lebanese war, 'CIPP'—Campaign for Israeli-Palestinian Peace—organized the first joint Jewish/PLO platform in London in February 1983. Since then there have been a number of other such meetings. I asked David if, after his experience talking to the PLO, he feels that the PLO has grown more sensitive to Jewish culture and Jewish fears about the PLO's intentions.

Yes, I think so. I mean if you actually look at the PLO charter, there's all this language about how 'we want to destroy the Zionist entity.' Jewish people reading that might think, "well, what does that actually mean in practice?"

At various times people have told them to scrap their charter for that reason. Then again, I understand their reasons for not doing so—it's a bit like people telling you to jump through a hoop—and you've got to jump through a hoop for them. The charter's not a guiding document for their policy, it's an historic thing which they have a sentimental attachment to, reflecting when their struggle began.

Do you see the PLO as the sole legitimate representatives of the Palestinian people, as they claim?

Yes that's quite clear. it's not just a political figurehead, but a whole organization, an infrastructure of a state—there's social welfare, education and trade union roles.

And what about the old terrorist image of the PLO?

Well, it was never quite what it was painted anyway. It was a body that was engaged in a number of what could be called terrorist actions, but to see it purely in that way is to misunderstand the situation. Personally I don't approve of attacks on civilian targets whoever carries them out. I think attacks on military targets are different.

The former was a PLO strategy in the past which I think was borne out of desperation and I think it's defeatist. The paradox is that it was the terrorist actions which helped put the Palestinian issue on the agenda. There's no doubt about that, but it's bankrupt as a way forward. The mainstream of the PLO recognises that.

I've met people on the Israeli left who've lost relatives through terrorist actions. Someone I know was a very active Israeli leftist whose parents were killed in a bus bombing. This guy who'd been very active all his life, just basically went mad when they died—he found it very hard to live with.

People also know that Israel didn't exactly come into existence through 'pure methods of struggle' either. Israeli leaders themselves have engaged in terrorism, and what Israel is doing to surpress the Intifada is very similar...

How do you feel about the old Israeli diatribe about the PLO, that they murder Israelis and so they're anti-semitic?

Oh yeah but that's... the purpose of that is to make opposition to Zionism seem like opposition to Jews. If you want to reduce the argument to numbers killed then there's a far stronger case for saying that Israel is fundamentally anti-Arab, in a much more extreme way.

Do you feel that Jews got a raw deal in Palestine and in other Arab countries, as is commonly claimed by Zionists?

It's impossible to generalise. Certainly in a number of places it hasn't exactly been a holiday, although I think Palestine was a good example of mutual cooperation which became inflamed. Anyway, if you look at the situation of Jews in Arab countries compared to Jews in European countries, the Arabs have a better history.

What kind of state would you like to see the Palestinians have? Do you prefer the two-state solution or would you like to see one mixed, secular state which unites both Jews and Palestinians?

In the first place we're looking for a Palestinian state next to an Israeli state which is sufficient in size, economically independent and which includes at least the areas occupied by Israel in 1967.

I think a united state is a more ideal solution. Unfortunately, the most ideal solutions are out of the question—the most important thing for now is a Palestinian state to be formed, however imperfect the geographical layout.

I'm fairly certain that with a Palestinian state next to Israel, Israeli society would have a massive shake-up—in some ways it would liberate Israelis to concentrate on the tensions within their society, cultural, economic issues. There are a lot of points of conflict in Israeli society which get pushed out of the way and these will come out into the open.

How is the U.S. role in the Middle East changing in your opinion?

America uses Israel to police the Middle East and support its business interests in the region. They wanted a friendly nation in the region, but the investment isn't showing much return economically at the moment. A stable Israel next to a stable Palestine is better for American interests than the current

1967 or before. There had been many mini-uprisings before that fateful day December 6, 1987 when in Gaza town a heavy Israeli army truck crashed into a passenger car, killing all four Palestinian occupants instantly. The following day's violent demonstrations in the Gaza Strip made it clear that the tension had snapped, that this uprising was going to last.

More demonstrations led to more deaths and more demonstrations. It was a self-perpetuating cycle. The Intifada has entailed tremendous sacrifices for the Palestinians—intense hardship for all, well over 500 people dead and around 40,000 injured, but instead of making them feel hopeless, the suffering has stiffened their resolve to go on fighting, to win their demands.

There is still a very militant spirit among Palestinians in the Occupied Territories. The large, frequent demonstrations, although headline-grabbing, have proved too costly in terms of human lives and so the resistance has become more selective, but it hasn't lost its energy.

The Palestinians certainly feel tired, but there's also a buoyancy, a belief that change may lie ahead. The irony is that while the Palestinians inside the Occupied Territories are in many ways more radical than the PLO leadership and Palestinians in general outside of the West Bank and Gaza, they are also in the forefront in calling for a peace settlement.

And in spite of the fact that the 'Intifada' has brought Palestinians into direct and often bloody, confrontation with the Israeli army, opportunities for peace are greater than ever. The 'Intifada' still attracts a glare of publicity which the Palestinians hope will push Israel towards a peaceful solution.

The reasons why the Uprising has been maintained at such a high level and for so long, are many. It was partly explained in the world media by the fact that young Palestinians, who had been born since 1967, knew nothing else but military occupation, and since life was so hard anyway, they lost their fear—there was a feeling that 'if you're going to suffer anyway you might as well fight back and suffer rather than passively accept it.' In contrast to their parents (many of whom thought the occupation would be over in a few months or a couple of years,) they felt they had nothing to lose.

It has also a lot to do with the fragmentation of the PLO after Lebanon, and the disunity it was experiencing between 1983 and early 1987. For too long people in the Occupied Territories had been waiting, hoping the PLO would be able to get freedom for them. Frustration at the PLO's lack of effectiveness at the time changed that. The Intifada was Palestinians saying 'we'll do it ourselves'. The 'Intifada' is now one of the most far-reaching popular revolutions there has ever been. Nearly all the community is involved in some aspect of the struggle.

A major feature has been the growth of the popular committees, in organizing protection of the community from the Israeli army, distribution of badly needed food supplies, and the organization of many other everyday functions which in the absence of any of the usual government activites, have had to be sorted out by people themselves.

Then there are of the Women's committees and Medical Relief commitees, the latter being mainly concerned with the refugee camps and rural areas where the population has little access to health services. Since there are 800,000 registered refugees in the Occupied Territories alone, this kind of self-help is crucial.

The severity of the situation in Gaza matches that of anywhere else in the Third world. Refugee camps house up to 240,000 people, often with no sewerage system, no paved roads and few open spaces or recreational facilities.

With scarce resources and under severe military repression, they can only be so effective, but by organizing grass roots bodies made up of medical workers donating their time for free, they lessen the effect of Israeli brutality.

It is estimated that between 2 and 3% of the total population of the Occupied Territories has been killed or wounded, and apart from the nature of Israeli beatings themselves, often aimed to cause multiple fractures or long-term damage to a person, the Israeli army does what it can to obstruct doctors tending to the wounded, sometimes storming hospitals to arrest injured persons or to confiscate the bodies of their victims.

One important change is that the popular commitees have not been infiltrated by Shin Bet, the Israeli secret service as in previous years. Palestinian rejection of informers has been a crucial step in ensuring the survival of the Intifada.

Collaborators had previously been used by the Israeli authorities to exercise control over the population, by making them necessary go-betweens for any Palestinian seeking a permit. The Intifada brought a unity never before seen, with whole villages participating together so that they were able to turn against the collaborators, boycott their families and thus render them impotent.

Since December 1987, the 'Unified Leadership' of the Intifada has put out 36 national leaflets, all of which have been obeyed, calling for strikes, boycotts etc. The Israeli army have arrested people, claiming they've caught a 'leader', but the effectiveness of their intelligence-gathering, so essential for an army in supressing popular rebellion, has been ruined by the isolation of the network of Palestinian collaborators/spies from the rest of Palestinian society.

Curfews are now common-place as the Israeli's introduce measure after measure in a futile hope to quell the unrest. Sometimes official food delivery is obstructed, or water supplies are turned off.

The inhumane behaviour of the Israeli army has now been widely recognised internationally, but with a decrease in the number of news reports about the Uprising, some people might believe the extreme callousness of the Israeli army has decreased as well.

The 'massacre' of at least five Palestinians and the wounding of 15 others on 14 April in the village of Nahhalin on the West Bank reminded the world briefly that it was not so. Villagers reported that troops fired indiscriminately into a crowd, then shot at cars taking the injured to hospital.

South Africa used press censorship only a few years ago to get its problems out of the world press, and unfortunately they were all too successful. The previously flourishing popular uprising among South African blacks has never recovered from the loss of publicity it caused.

Israel, which has much in common with South Africa, both in the way it operates and in actual tangible military/trade links, has tried the same approach, as yet unsuccessfully. The danger is that as the fashion-ridden world press, suckers for a new 'story' and a new 'angle', move onto other areas of the world, the Israelis will silence the uprising.

Very few Palestinian publications in the Occupied Territories are allowed to go to print at the moment. When I interviewed a prominent Palestinian journalist last year, only 4 publications out of a total started since 1967 were still running. Palestinian journalists are frequently arrested, detained, have equipment confiscated, smashed and are subjected to violence by the Israeli army.

ISRAELI SOCIETY

While Israelis have not suffered the same in social or human terms—over 500 Palestinians have died in the Intifada compared to a dozen Israelis at most—Israeli society itself has not escaped the Uprising untarnished, not by any means. Since Israel is such a small country, every family has its experiences to speak of. The disquiet within Israel about the country's role in the Occupied Territories has grown quickly, and although the far right has become even more arrogant and cruel, the proportion of Israelis favoring peace negotiations has also grown.

This unfortunately does not mean that the Labor Party, commonly regarded in the West as the potential peacebrokers in Israel, is any better. Yitzhak Rabin, as Labor's defense minister, was responsible for the Iron Fist policy of beatings, shootings and mass internment, and under Labor a few years ago, torture in the Occupied Territories (which had almost ceased under the right-wing Begin administration of '78) started again.

For the moment even the mainstream Israeli Labor Party firmly rejects talks with the PLO, but as Prime Minister and Likud chief Yitzhak Shamir 's stubborn belligerence is chastized even by elements in the Zionist lobby abroad, as well as by prominent Israelis, some feel someone, somewhere in Israeli politics will have to change.

DAVID ROSENBERG

David Rosenberg is a leading anti-racist campaigner who once wrote a pamphlet called 'Facing up to Anti-Semitism' on the history of the Jewish anti-Fascist struggle in Britain.

You firmly believe Israel will eventually compromise, and have cited a recent poll showing 54% of Israelis conditionally support peace negotiations directly with the PLO.

It's not something that will translate into action immediately, but what it means is that a major taboo has been broken in Israeli society. Israel is a fairly small country, small enough that governments have to take some account of public opinion in a way in which they don't in America or Britain.

Given also that it's a society with a conscript army, as well as getting people who refuse to serve, you're also getting people who do serve, and who then, when they come back, go on large rallies of people behind the banner of Peace Now.

Also the mainstream papers in Israel, close to government circles, are opening their pages to discussions about what the new Palestinian state could be like. They're treating it as an impending reality.

David used to be a Zionist himself, attending a school in London partly funded by Zionist organizations.

All those things, Jewish culture, Jewish religion and Israel all seemed to be the same thing, When you're young there's no suggestion that there might be any points of conflict, any lines

situation where Israel and the war economy is eating up lots of dollars. I think the U.S. government urges more political stability.

One thing I would add is that apart from financial support from America to keep Israel going, the biggest other form of support is political and moral. Israel relies heavily on support from the Jewish communities around the world and the more that becomes either conditional support or even outright opposition, the more difficult it is for Israel to keep justifying its policies.

JOHN GEE

CAABU is an organization which was set up in 1967 by a group of British politicians and journalists frustrated at the lack of understanding of the Arab world among people in the West. As a CAABU worker who frequently provides information to journalists and students, John Gee is an experienced analyst of th Israeli/Palestinian conflict, and he has followed closely contacts over the years between PLO moderates and Israeli/Jewish groups seeking a peace agreement.

The contacts earlier on were much more intermittent and low level. Then there were people like Uri Avnery, who wrote the book 'My Friend, The Enemy', who was one of the earliest people to make contact with the PLO. At first, it was those seen as outcast from Israeli society, like Avnery. But the significance of his contact was that he considered himself a Zionist.

In recent years, the main people who spoke to the PLO were people like Matti Peled from the Progressive List For Peace. This led to the 'Anti-Peace Law' in 1986.

A law which forbade contact with the PLO. A well-known Israeli writer, Yael Lotan, who went on a delegation to Rumania to meet the PLO later in '86, was sentenced to six months in prison and a 3,000 shekels fine for her part in the peace process. Since then there have been anumber of such delegations, one including a member of the Knesset (Israeli parliament), Charlie Biton, which have rendered the law almost obsolete.

It's hard, once a number of prominent people like that take a stand, to keep on jailing them. It's very embarrassing for the authorities. There's a technical way to get around the law, now that the gates are being pushed wider. Either the Israeli government's going to have to impose a complete ban on contact with the PLO, and enforce it or else leave it as a law which is on the statute books but which is hardly ever enforced.

Israel always held out that the PLO needed to renounce terrorism and recognize Israel's right to existence before Israel would consider talks with the PLO and their attendance at an international peace conference long suggested by the PLO to solve the conflict. These two conditions were effectively met at the PNC (Palestine National Council—the Palestine 'parliament') in Algiers at the end of last year, and by subsequent statements from Yasir Arafat. Unfortunately response from Israeli politicians was predictably negative, but a meeting in Stockholm between Yasir Arafat and respected American Jews (some close to the Republican Party!) likewise calmed the relationship between the PLO and open-minded Israelis and their Jewish supporters abroad. John feels the meeting had great significance. Like Arafat, who has often in the past used close aides to test the waters in advance of fresh political moves, Shimon Peres fromthe Israeli Labour Party many well be playing the cautious diplomat.

The people who went to Stockholm, their natural sympathies would be with the Labour Party. They were important because they were well-known supporters of Israel and they came back having agreed to a statement with Arafat. It was a prelude to an American-PLO dialogue and it put tremendous pressure on the Israeli government to respond.

There's a story that has a reliable core of truth to it. After the Palestine National Council meeting in Algiers, Peace Now made a statement that Israel should talk to the PLO, and they claimed they had discussed it with Peres.

Peace Now has acted as the Peacenik wing of the Israeli Labour Party for most of its existence. So for them to take a new initiative on their own would be quite a change. They haven't been slated from all sides. They haven't found their membership deserting them in droves. It all fits in. You've got a process whereby American Jews are saying, yes, now is the time for Israel and the PLO to speak together. You have Peace Now in Israel adopting a similar position.

Interestingly enough, there wasn't the storm of abuse and outrage from American Zionists that you would have expected. If it had happened a year ago their lives wouldn't be worth living.

How has the Israeli media changed in their attitude to the PLO in general and especially Yasir Arafat?

For years he was demonised so much. While quite a few Palestinians are sceptical about Arafat's intentions, for most Israelis the image of someone 'dedicated to the extermination of every Israeli' was something lodged in their minds psychologically, even if it wasn't something you were thinking in a reasonable way.

There's a woman I know who was a member of the Israeli armed forces in 1948 and who was actually fighting, which most women didn't do at that time. She later became a peace activist and has been against the occupation for years, but she said there was still this big barrier about the PLO. She went to a peace conference in 1987, was at the reception and then—Arafat showed up! She didn't actually speak to him, but was standing about a yard away from him and she said she had this strange feeling. She couldn't help feeling very excited about it and at the same time very nervous, to see the person who's supposed to be her national enemy standing right next to her. It must be an even stranger experience for people from the Israeli press and TV to meet him because they just didn't do it before.

Written media is different from the broadcast media, which is very much under the control of the state appointees. The TV clampdown has led to serious squabbles and at least two resignations from the current affairs department. The head of the Israeli broadcasting corporation has accused the current affairs journalists—all of them—of being PLO agents, of distributing PLO propaganda! He really is a right-wing fanatic.

But Israeli papers, especially the Hebrew ones, are much more open than our press. There's much more room for dissent in the Hebrew press than there is in ours.

Basically, the written media in Israel feels the PLO has to be a party to negotiations, and although they voice concerns about whether or not the PLO really wants peace, they feel the best way of finding out is to talk with them.

How do Palestinians in the West Bank and Gaza Strip feel about all the diplomatic moves by the PLO?

People in the Occupied Territories are very optimistic, in some ways I feel too optimistic, because there's not enough of a shift in the American government. But they feel that with the opening of the dialogue with the PLO, that the Bush administration will be more inclined to put pressure on Israel to talk to the PLO.

At this stage Bush has made it clear that he's not prepared to use the cutting off of aid as a means of putting pressure on Israel. Without that I suspect Shamir will feel he doesn't have to move. If Bush cut off aid tomorrow, we wouldn't need to talk of negotiations, the Israelis would just have to get out of the Occupied Territories.

A Middle East peace conference, even if Israel agreed to attend, would be a long and laborious process. It might well take a couple of years to organize and then of course there's no guarantee it would bring results. But, I asked John, does Shamir have a choice with such an unpopular image abroad, can Israel afford to reject peace talks indefinitely?

Shamir has a number of options which are dangerous, but he's quite prepared to take risks. One option is to have a war. It's great for national unity and it's good for getting your allies to rally round you.

So who with?

Syria. I mean if the Jordanians get entangled then it wouldn't be too bad, because if you're going to expel Palestinians, Jordan is where they'd go. But Syria—there's been intelligence leaks, well-publicized in the press over here, that the Syrians are amassing chemical weapons against Israel. So there's some sort of pretext there, an incident could be engineered. It could be said that raids across the border are being orchestrated by Syria. There's a number of excuses they could give.

If you have a war, that knocks back a lot of the peace initiatives that have been taken and it also gives Israel the cover for a large-scale expulsion of Palestinians.

It could backfire, like in the Lebanon war. The trick is not to get enmeshed in unconventional war, but have a conventional one. Smash the Syrian army, down its airforce and get back out.

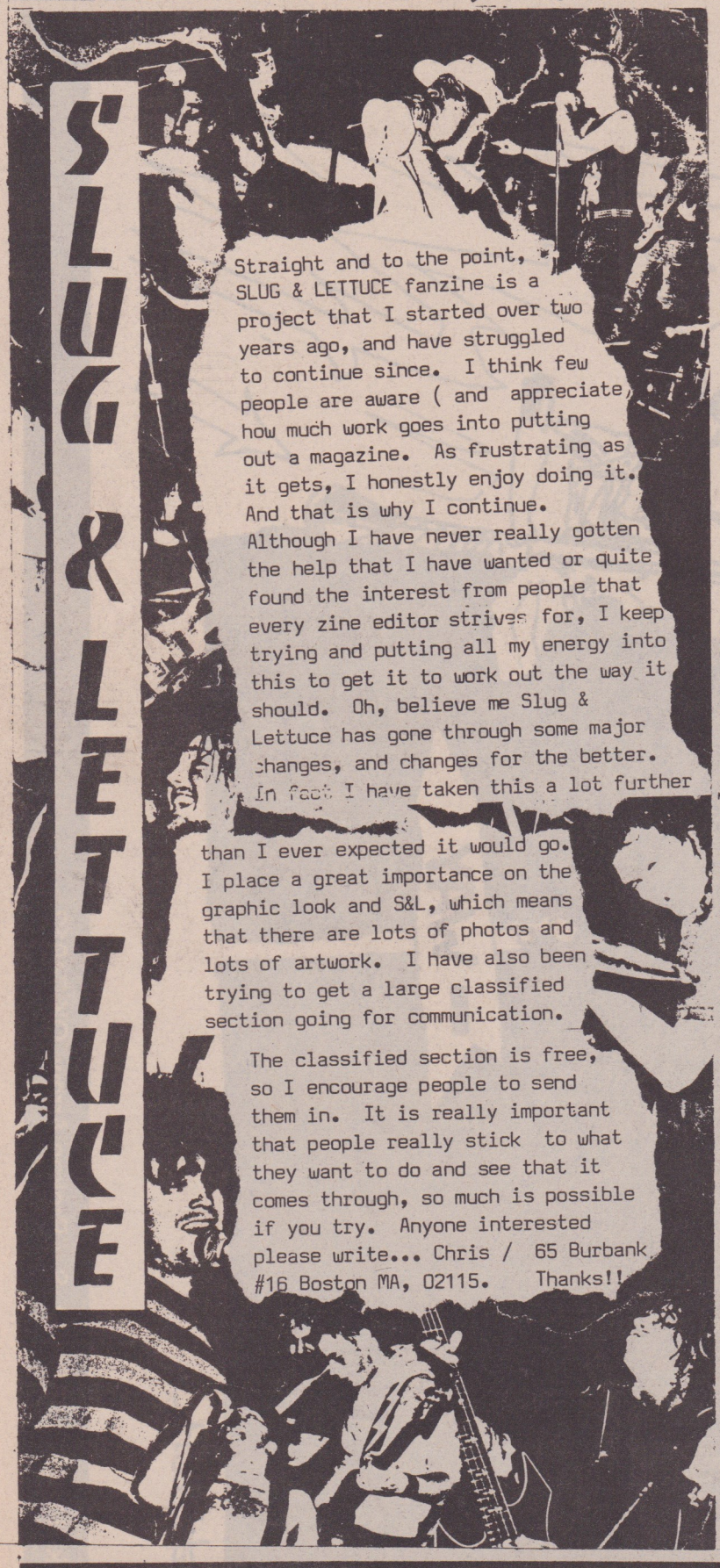
And in the meantime, Israel could say "well, there was this uprising, Palestinians threatened the security of the State of Israel, there were clashes and in the confusion all these Palestinians left." However the Palestinians know about this and are not going to be pushed as easily as they were in 1948; it's going to take more than one or two calculated massacres.

GRAPHICS/ARTWORK

GRAPHICS/ARTWORK

Derek /11968 E 126th St. S. / Broken Arrow, OK 74012

SLUG & LETTUCE



Straight and to the point, SLUG & LETTUCE fanzine is a project that I started over two years ago, and have struggled to continue since. I think few people are aware (and appreciate) how much work goes into putting out a magazine. As frustrating as it gets, I honestly enjoy doing it. And that is why I continue.

Although I have never really gotten the help that I have wanted or quite found the interest from people that every zine editor strives for, I keep trying and putting all my energy into this to get it to work out the way it should. Oh, believe me Slug & Lettuce has gone through some major changes, and changes for the better. In fact I have taken this a lot further than I ever expected it would go. I place a great importance on the graphic look and S&L, which means that there are lots of photos and lots of artwork. I have also been trying to get a large classified section going for communication.

The classified section is free, so I encourage people to send them in. It is really important that people really stick to what they want to do and see that it comes through, so much is possible if you try. Anyone interested please write... Chris / 65 Burbank #16 Boston MA, 02115. Thanks!!

RIP IT UP Fanzine

Everything's getting better (I hope) with each consecutive issue.

I'm getting happier with the state of the 'fanzine' genre as well, what with some really good efforts coming out. A bit of care in the layout, decent pictures and most of all IMAGINATIVE writing are what they need. For too long we have had boring, one horse xeroxed dullards assaulting our tainted sensibilities. There are excellent printers out there who can make your work look good cheaply. So use 'em!

Also, people with something to say, write me. I should get some kind of job soonish, so a bigger print run is envisaged for this ish.

Fanzine

send:

UK	35p+SAE
US	$2

RIP IT UP Fanzine

Contact Paul, Rookswood, New Rd, Tostock

Bury St Edmunds, Suffolk IP30 9PJ UK

ZINE ARTICLES

Hey! I'm Chris Hamilton from Anythin' and Everythin' fanzine to tell you a bit about my publication.

In the summer of '87, I tried starting a 'zine with my friends, but due to conflicting opinions, we never completed an issue. We scrapped the idea, which made sense since it was called Trash Mag. Then in early summer of '88, I began doing all kinds of stuff for issue #1 of A&E. It went out & the rest is history.

The title, to me , symbolizes open mindedness, which I try to stress along with professionalism and humour. You can be funny and open minded, but with a sloppy layout, it just doesn't work. I love doing a zine because I can express my thoughts and ideas to so many others. Also, I can send trades so others can read my opinions and I can read theirs.

I'd love to hear from bands, labels, and 'zines, especially the smaller, neglected ones) who'd like coverage. FANZINES: send ads and copies for trade! Contibutions are always welcomed.

Later,

Chris

165 NEWBERRY CRES.
THUNDER BAY, ONT.
P7C 2E4 CANADA

A&E

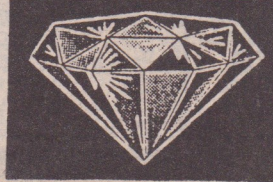
THANX MAR!

DARK DIAMONDS

DARK DIAMONDS is a relatively new alternative publication, it has little or no musical content since I feel that by not including the usual interviews and record reviews sales are not limited to followers of particular bands or one kind of audience. Instead the aim is to cross all musical barriers and spread knowledge and information throughout the whole worldwide counterculture. It is not overtly political or aligned to any political group, but it does not sit on the fence either, taking among other things a strong pro-ecology stance. The information and opinions are presented in the form of easy-to-read, self explanatory articles which so far have all been written by myself-Andy C., I'm the main editor, artist, writer, researcher and typist with invaluable help and contributions from friends. In amongst all the serious stuff I also find space for humour, book/'zine reviews, artwork, graffix and poetry. Issues come out whenever I've got enough good material, issue#1 printed Feb 1988 500 copies sold out with excellent response/feedback. Issue#2 printed March 1989-1000 copies,is still available with articles on Syncretism and Christianity, Electroshock Therapy and The Greenhouse Effect plus loads more interesting things. Individual copies(44 pages-5 1/2 by 8 1/2-offset and 12 by 17 1/2 poster) are 40p + 22p sae(UK), $2 ppd(airmail)-Europe, $3 ppd(airmail)-US + rest of world. I'm also interested in hearing from anyone who could distribute copies for me and anyone who would like to contribute particularly by writing some good articles on any subject. Thats all, thanks for the space and lookout for more up and coming projects from DARK DIAMONDS. Communicate! Love&Life, Andy C.

All mail to: Andy C., 1, St John's View, Boston Spa, Wetherby, West Yorkshire, LS23 6NQ, England, UK.

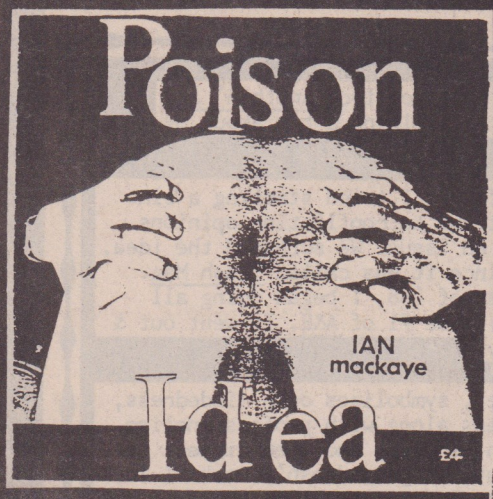
provocative...
challenging...



informative...
stimulating...

ONLY AN ASSHOLE WOULD ~~MISS~~ OUT ON THIS ONE...

Not at this one out!



(FACE 06) POISON IDEA"IAN MACKAYE" MINI L.P.

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(FACE 05)PINK TURDS IN SPACE "GREATEST SHITS" 12" E.P.
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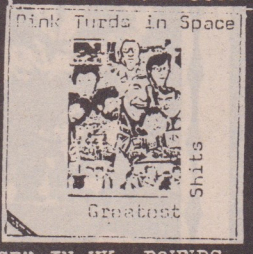

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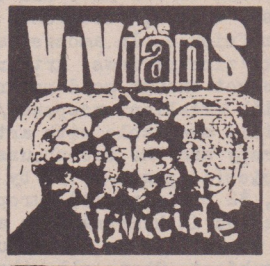

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RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings. Staff: (JB) Jeff Bale/ (CD) Chris Dodge/ (RG) Rob Glaser/ (WG) Walter Glaser/ (CS) Chuck Sherrill/ (ML) Mike La Vella/ (RS) Ruth Schwartz/ (SS) Steve Spinali/ (MS) Martin Sprouse/ (JT) Jason Traeger/ (TY) Tim Yohannan

ALCOHOLICS UNANIMOUS - "Drinking In The Men's Room" cassette

Two cuts: the title song is an adaptation of "Smokin In The Boy's Room", "Alchotopia" is an operatic punk number. For fans of CIRRHOSIS. (WG)
(Brilliancy Prize, PO Box 42376, Portland, OR 97242)

ANGRY RED PLANET - "Give 'Em Enough Dope" LP

One side of eclectic studio material that seems to be getting slicker all the time, and one side of live material from their European tour that's got tons more energy and impact. As you can tell, it was night and day for me. (TY)
(Double A/Angry Red Records, PO Box 9, E Detroit, MI 48021)

ANTISEEN - "Raw Shit" LP

As stated, this is basic garage punk. No frills, simple production, catchy tunes. Side one is the "Drastic" EP re-issued, and side two is a live recording and studio outtakes. (TY)
(Rt. 3 Box 239E, New London, NC 28127)

ARREST - "Welcome to Area 7" cassette

Melodic, but not DCish, hardcore. Mid-paced with a lot of different breaks to keeps things interesting. Slower ballad like parts are mixed in with rockin' thrash. A good tape with good sound quality and lyrics, mostly in German. (CS)
(Joe Brugger, Niederhofen 75, 8832 Weissenburg, W. GERMANY)

ASEXUALS - "Duh" LP

If you're expecting anything remotely like their early stuff, forget it. This release is pop music - not even pop punk - just commercial, college radio pap. (TY)
(Cargo Records, CANADA)

ASUCK - "Born Backwards" cassette

Twisted crustcore! Heavy 1000 mph. noise with "I've been gargling drano" vocals. Sounds like a breeding of FEAR OF GOD, SEPTIC DEATH, and a jet engine. ASSUCK destroys! (CD)
(16217 Redington Dr., Redington Beach, FL 33708)

B.A.L.L. - "Trouble Doll" LP

B.A.L.L. subtitled this "the disappointing 3rd LP." I'm not one to disagree. Side one is a smorgasborg of fast rockers, slow droners, and rockish churners -- most self-indulgent and improvisational- sounding. The flip contains more of the same, live at CBGB's. (SS)
(Shimmy Disc, JAF Box 1187, New York, NY 10116)

BABES IN TOYLAND - "Dusk Cake Boy/ Spit To See The Shine"

Really raw all-female punk that's got that early FRIGHTWIG raunch and screaming power. Both songs are ragers and top notch. (TY)
(Treehouse Records, PO Box 80037, Minneapolis, MN 55408)

BASTARDS - "Neighbor/Motor City Kid"

Fuck! This, the BASTARDS' 3rd single, is easily their best. "Neighbor", a total blowout, claims to be from their forthcoming LP Monticello. If this is any indication of what's to come, I'd say grab it when you see it. "Motor City Kid" is only available here and its a great tune as well. Produced by Butch Vig of KILLDOZER fame. (ML)
(Treehouse Records, Box 80037, Minneapolis, MN 55408)

BIG JED - "Die Faggot Die/My Town First"

A semi-intelligent rap tune that degenerates into a rock/metal dumbo homophobic tune, and a country tune that builds up steam with QUEEN-like harmonies and sarcastic irreverant lyrics. Hope this is just bad taste, but I doubt it. (TY)
(Dry Hole Records, PO Box 750, Bakersfield, CA 93302)

BILLINGSGATE - "Youthquake 89" cassette

Above average manic HC with words that stress unity and openmindedness. This is pretty damn good job, and with time, they'll hopefully get even better. A band to watch. (WG)
(Polar Tapes c/o Bruce Fisher, 1246 Judson, Evanston, IL 60202)

BLACK INDIAN - "Funeral Pyre" cassette

A primo production job; sounds real good. They mix upbeat punkish stuff with slower spooky tunes. Some get a bit long, but these guys are competent. (WG)
(2921 Shirly Ln., OKC, OK 73116)

BRAINS OF HUMANS - "Game 88" EP

This credible and politically aware Swiss punk outfit plays mid- to fast-tempo punk with screamed and shouted vocals. The sincerity of this effort compensates for lackluster songwriting. Okay. (SS)
(Resistance Productions, Hinterdorf 164, 8933 Maschwanden, SWITZERLAND)

BRATS - "Junkie/Shining Moon"

Cryptic, distorted vocals mixed with straight sung vocals set to a very fast paced punk beat on the A side, while the same vocal combo hits with a tough mid-paced tune on the flip. Great recording (especially on bass and drums). Different. (TY)
(Crime Records, via S. Strato 25, 80123 Naples, ITALY)

CAPITOL PUNISHMENT - "Zipyrpantsup" LP

The last fling for their old line-up, this recording is live from their tour of Europe last year. I don't think the recording does the band justice, though it's not a bad sound at all - just not really exciting. Watch for new line-up vinyl soon. (TY)
(Destiny Records, W. GERMANY)

CASH MEAT - 12"

CASH MEAT perform churning, dischordant, mid-tempo post-punk with yelled and screamed vocals. I found it depressing, and I don't like being depressed. (SS)
(De Konkurrent, PO Box 14598, 1001 LB, Amsterdam, HOLLAND)

CHRONICAL DIARRHOEA - "Abstract Carnage" EP

Highly metal on longer cuts, but HC shines through on several of the shorter cuts (and there are many of them). (TY)
(Thorsten Benning, Burbarastr 60, 4330 Mülheim, W. GERMANY)

CLAW HAMMER - "Sick Fish Belly Up/ Moonlight On Vermont"

Sounds like a post-hardcore version of TELEVISION. The B-side is a CAPT BEEFHEART tune, which gives you some idea of their roots. (TY)
(Trigon Records, 6837 Hanna Ave., Canoga Park, CA 91303)

CONFRONTATION - cassette

This has been out for about a year, but only now did I get a copy of it. I've been hearing about these pups for a while. They churn out some pretty brutal thrash. Harsh and energetic. They've got an EP coming out which will surely please noise-thrash fans. Groovy! (CD)
(BSU, 23225 Dunhill, Moreno Valley, CA 92388)

COWS - "Daddy Has A Tail" LP

A mixed bag of styles, all evil. Way, way better than their other LP. The lyrics could be called KILLDOZER-esque, but there is something different about them, it's probably regional. "I saw my picture on a carton of milk..." I think I know how these guys feel. (ML)
(Amphetamine Reptile, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

RECORD TAPE REVIEWS

C.R.I. - "Crud!" cassette

No relation to MTV metal desperados D.R.I.. These guys don't have a bassist; you can tell immediately and it hurts 'em. They got some powerful HC tunes, but they lack that low end. Also, points off for slagging Alf. (WG)
(Steve Shickman, 16739 Old Manchester, Grover, MO 63040)

CRIMSON TRIO - "If You Don't Like My Ass, You Can Kiss Hank Williams" cassette

They're wacky, they're zany, they're delightful, and they lack talent. Fuckin' cool! Totally crazy! How can anyone resist the wonderful ballad "Pigs R Poppin"? You can't. If that ain't enough, also on this tape are demos of H.H.M. (35 songs), COLLATERAL DAMAGE, and GENOKRICH. All unknown Sunnyvale outfits. Give this a try, homeboy. 4 bands and 90 minutes worth of fun. (CD)
(635 Princetown Drive, Sunnyvale, CA 94087)

DANDELION ADVENTURE - "Puppy Shrine" mini LP

You can't pick any one or two bands and say "this sounds like so-and-so", which is great. It's diverse as one of those good old SWELL MAPS records. The songs are for the most part driving, noisey (not in an irritating way though) and pretty darn original. I like it. (ML)
(Action Records, 47 Church St., Preston, UK)

DANGERMOUSE - "Have Soul Will Travel" EP

A highly unusual release. First, it comes in a box, along with one of the nicer lyric booklets I've seen. Musically, it's a varied and eclectic hard-edged project that includes different rhythms, a punk feel, and a cover of BUBBLE PUPPY's "Hot Smoke And Sassafras" of all things. (TY)
(Horton/Reflex, 1714 Cole St., Enumclaw, WA 98022)

DAVID SCHALL - "More songs Than Sore Throat" cassette

60 minutes, 102 songs, but this ain't death/stench noise, just one man folkin' it up with a guitar. Worth it alone for the song titles: "Dave MDC Wanted 10 Bucks For A T-Shirt", "What Happened To Pushead?", "How Many Seattle Bands Are There?", etc. Funny as shit. (WG)
(Dave, PO Box 2143, Stow, OH 44224)

DEAD MOON - "Unknown Passage" LP

A less than 50/50 proposition. The decent tracks are good, slow garage tunes (including a CHAMBERS BROTHERS cover), but the others range too far into 70's rock. Best part is the singer's ARTHUR LEE (of LOVE fame) soundalike vocals. (TY)
(Tombstone Records, PO Box 1463, Clackamas, OR 97015)

DEAD RIVER - "Simple" cassette

Commercial pop punk. Slow-to-mid tempo material with big production sound. The vocals are not on the raw side, lending an even further pop feel. Very clean, almost wave at times. (TY)
(Shattered Glass Records, PO Box 1953, Eugene, OR 97401)

DEAD TRENDIES - cassette

Garagey punk with a rap edge. A rap edge? Yup, a rap edge, they're yelling "Yeah, boyee!" and stuff like that and scratching and other sound effects. Entertaining. (WG)
(R.B. Productions, PO Box C73-7210 Jordan Ave., Canoga Park, CA 91303)

DEATH OF GODS - "A World Of One, Divided By All" EP

Recorded 2 years ago and not widely distributed, this now-defunct band would like to get rid of them now - a 10 song release, this is stop-and-go thrash, nothing spectacular but here are a couple of stick-outs, like "Lake Ontario Smells Like Shit". (TY)
(510 Fergo Lake, Mississauga, Ont. L5B 2J3, CANADA)

DEATH RIDE 69 - "Elvis Christ" LP

Slow, slightly STOOGES-like, moody stuff. I found it hard to keep focused on the music. For downers freaks. (TY)
(Flipside, PO Box 363, Whittier, CA 90608)

DEATH SIDE - "Wasted Dream" LP

The Japanese equivalent of NYHC-type thrash. Frantic thrash, moshable, with metally guitar leads here and there. No let up! (TY)
(Selfish Records, JAPAN)

DEATHTRIP - "Deathtrip/We're Gonna Die Tonight"

TERVEET KADET members and another from FAFF-BEY play one raunchy CRAMPS-like number and (on the B-side) one slower and heavier STOOGES-ish thang. The later has the necessary hypnotic beat and crunch guitar to be appealing, especially when one is in an altered state of consciousness. (JB)
(Bad Vugum, Box 29, 90501 Oulu, FINLAND)

DEKAY - "Mother Scratcher" cassette

Powerful slow but rockin punk with a ghoulish metal tinge. A cover of "Foxy Lady" which rocks. Good. (WG)
(Jeff Tobin, 29427 36th Ave. S., Auburn, WA 98001)

DEPRIVED - "Resistance" EP

An early HC sound resurfaces here, straight out of '82. Includes an SOA cover, 6 songs in all, and while not a masterpiece it's got that old edge and anger that's sorely missed from a lot of current HC releases. (TY)
(1951 W. Burnside, Box 1928, Portland, OR 97209)

DIE KREUZEN - "Gone Away" LP

"Gone Away" is a really good, moody, emotional, etc... pop tune that was released earlier this year on a 7". The version of AEROSMITH's "Season's of Wither" is very true to the original (which means I love it, p-rockers will bum) and the B-side is five live tunes, largely from the "Century Days" LP. Ok, I'll admit this might not be essential, but it is pretty fuckin' great. (ML)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

DISSENT - "Epitome Of Democracy?" LP

This South Dakota band's second album is a solid combination of good hardcore and social/political lyrics backed by a successfully sincere do-it-yourself approach. The music is spread into 16 songs all of which are mid to fast tempo and rely on aggressive tuneful guitar work and a steady rhythm section. Equally as important as the record is the booklet that accompanies it and has the lyrics translated into five languages as well as more of the band's opinions and ideas. (MS)
(Amity, PO Box 1916, Rapid City, SD 57709)

DRYROT - "Collapse Of Morals" cassette

Upbeat punk with rebellious lyrics. Competent but not outstanding. (WG)
(Steve Bahnweg, 109 N.W. 18th St., Richmond, IN 47374)

FEARLESS LEADER - "Little Devil/Peace O Action"

'76/'77 type garage rehash of STOOGES era rock. Dumb rock and roll lyrics detract from the basic power sound. (TY)
(Trigon Records, 6837 Hanna Ave., Canoga Park, CA 91303)

FEARLESS VAMPIRE KILLERS - "Return To Roots" 8"

This 4-song job shows both originals and covers relating to the BAD BRAINS, to whom the record is dedicated. Pretty good. (TY)
(AFR/Waterland, 2-1 Hon-cho, Yokosuka 238, JAPAN)

FEAR OF GOD - "Live" LP

Out of Switzerland comes this noisecore that will please the UK-type SORE THROAT fans no end. Industrial strength stuff. (TY)
(available thru Blacklist)

FEISTY CADAVERS - "Dying Art" EP

Punk and HC with ghouly lyrics. The tunes are pretty basic but fun, nothing great but they move right along. (TY)
(FSN, PO Box 39533, Detriot, MI 48239)

RECORD TAPE REVIEWS

THE FLUID - "Red Mouth" LP

Denver's THE FLUID are back with this, their 3rd LP. I've heard most of these songs live and was real happy with the way they come across on wax (which is, incidentally, red and white swirled). Unlike other releases, this was recorded at Reciprocal with Jack Endino at the board. Great version of RARE EARTH's "Hey Big Brother". Love ya guys, don't ever change. (ML)
(Sub Pop, 1932 First Ave. #1103, Seattle, WA 98102)

FLUX - cassette

Power weirdo punk, like a more HC version of the BUTTHOLE SURFERS. Not bad. (WG)
(801 Walnut St, Roselle Park, NJ 07204)

F.O.N. - "Same Difference" EP

This first vinyl offering from FREAKS OF NATURE should be a crowd pleaser. Harmonic punk with intelligent lyrics and memorable, upbeat riffs. Good band. (CD)
(Lon-Jean Cts. #17, Frankton, IN 46044)

4 SKINS - "Live and Loud" LP

A live recording of the band's earliest line-up. Punk and oi, decent sound quality, not a must-have, but fun. (TY)
(Link Records, UK)

FUCK GEEZ - cassette

A six-songer here, all catchy upbeat thrash, well produced, done with power and energy. Just simply good punk. (WG)
(Masataka Yuge, 157 Kamiago Maizuru, Kyoto 624, JAPAN)

FUGAZI - "Margin Walker" mini LP

The band's music and words capture the bare essence of punk which is nothing less than aggressive confrontation. These six songs come forth with no separation between words and music - both work together and enforce each other's conviction. The music's foundation is sharp, tight rhythm which supports a heavy guitar sound that functions on catchy loud chords and structured abrasive feedback. As with the music, the band communicates their lyrical concerns with the utmost passion and sincerity and rely on the struggle for truth for subject matter. Nothing weak, magical or post punk...just create raw honesty and directly defined anger. Recommended. (MS)
(Dischord Records, 3819 Beecher St. N.W., Wash DC 20007)

FUNHOUSE - cassette

They describes themselves as "a cross between PINK FLOYD and EMBRACE". Pretty funny; the former is one of my least favorite bands, the latter one of my favorites. Anyway, this does have EMBRACE-ish guitar parts with the dreaminess of FLOYD. Interesting and slightly enjoyable. (WG)
(Tom Kuntz, 21 Dairy Rd., Greenwich, CT 06830)

FUNSEEKERS - "Frenzyfying" LP

Some of their songs are just too much on the 60's pop side, but on others they add a soulful sound a la early MOODY BLUES and on others they cut loose with a rockin' "Fortune Teller" type RnB sound with some wicked guitar licks. Very tight and energetic. (TY)
(Treehouse Records, PO Box 80037, Minneapolis, MN 55408)

GENERICA - "Al Bundy Is God" cassette

More aural retardation. Seventeen sloppy, floppy, fun, idiotic, noisy, tuneless, and wacky "distubances" (songs). Fuckin' twisted! (CD)
(BSU, 23225 Dunhill, Moreno Valley, CA 92388)

GIRLIES - "Felon/Back To The City"

A U.S. release for this Aussie band, and, guess what, they sound like just about all the other Oz rock bands that are stepped in the 70's rock and roll tradition. (TY)
(Hecuba, PO Box 1022, Davis, CA 95617)

GOD BULLIES "Mamawombwomb" LP

Of the three Amphetamine Reptile LPs released thus far, this one shines. The tunes range from catchy to fairly inaccessible but it works. Lots of cool "found" things between songs too. Plus both songs from the way-rare first 7" are here, although different versions, and "Fear And Pain" from the second 7". Reminds me of how I felt when I heard Generic Flipper for the first time back in '81. In 1989, this is the shit. (ML)
(Amphetamine Reptile, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

GORILLA BISCUITS - "Start Today" LP

The long-awaited album by this NYC outfit is proof that the band isn't straying away from their hardcore roots or following the "harder than you" trend. Musically, these songs are close in comparison to early DAG NASTY and 7 SECONDS combined with a powerful punch. At times the 1-2/1-2 thrash parts wear thin, but can be overlooked by the melodic aspects. (MS)
(Revelation, PO Box 1454, New Haven, CT 06506)

GRIFFIN, FZ - "Stain Pollution" flexi

Good but generic HC. Not the best recording ever (not the worst either), but it does detract from the overall power. What's the name mean? (TY)
(Yousuke Sawashita Kamionogo, 400-2 Iwata-shi, Shizuoka-Ken 438, JAPAN)

GROOVIE GHOULIES - "Appetite for Adrenochrome" LP

Most of the songs here take the nod lyrically from the MISFITS, but the GROOVIE GHOULIES don't take themselves as seriously, and the classic punk here rarely lacks good hooks and snappy tempos. A few songs are especially inspired; above average. (SS)
(Crimson Corpse Records, 6727-7/8 Hollywood Blvd., L.A., CA 90028)

HAPPY FARM - "Sommartider" EP

Melodic punk that's got an almost folky feel to it (in the guitar sound) and is moving more and more towards a squeaky clean pop sound. (TY)
(Uproar Records, Ringvägen 11, 77300 Fagersta, SWEDEN)

HATED - "Every Song" mini LP

"Pretty " music with folky rock inflections. Like more melodic DC stuff meets HUSKER DU. College radio bound. Do I begin hating them now? (TY)
(Vermin Scum, 76 Summerfield Dr., Annapolis, MD 21403)

H.D.Q. - "Sinking" LP

Continuing in their DC-type sound, mixing mid-tempo harmonious tunes with an eclectic blend of influences. Most of it holds together pretty well, not getting too disjointed within any particular song nor getting too wimpy. In fact, there's decent power here, and they do cut loose on about 3 or 4 songs. (TY)
(Positive Records, Hudawi Centre, William St, Huddersfield HD1 2BG, UK)

HELL HOUND - "Nice Day For A Nuclear War" cassette

Metal with "oh-no, I'm so scared" horror lyrics. Totally disposable. (WG)
(Ragman, 1015 Wentworth, Green Bay, WI 54303)

HICKOIDS - "Waltz a Cross Dress Texas" LP

I guess the HICKOIDS are to country music as the TOY DOLLS are the British Pubs. Lots of humor set to a country music meets punk sound (less and less of the latter). (TY)
(Toxic Shock, PO Box 43787, Tucson, AZ 85733)

HULLABALOO - "Beat Until Stiff" LP

Out of Boston, this band follow up a debut EP with an album's worth of sludge and grunge that combines a BUTTHOLES feel with STOOGES like rock. (TY)
(Toxic Shock, PO Box 43787, Tucson, AZ 85733)

RECORD TAPE REVIEWS

HOTALACIO - cassette

One of the PINK INDIANS from FLUX new project. Almost danceable stuff with a drum machine, but with a harder edge, with raw production and guitars. The rough sound quality works, but with cleaning up, I think it would be a bit more powerful. (WG)
(Big Kiss Recordings, 300b Park Rd., London N8, ENGLAND)

IDIOTS - "Station Of Life" LP

Speedcore, "Stairway to Heaven" lightness, and rock/metal all take their turns on this, their 3rd, album. (TY)
(We Bite Records, Saarstr 18, 7400 Tübingen 6, W. GERMANY)

INCERTITUDE - cassette

Fast HC with lyrics about skins, religion, money, etc. Pretty good power; "Excuse Me" is a good cut. (WG)
(Maarten Van, Verbindingsweg 19, 6573 BS Beek-Ubbergen, HOLLAND)

INFECTION - "Legal Limit" LP

They've taken the "hate edge" off the logos's knuckles, but their press sheet proudly hails their growing reputation as "one of the most violent 'live' bands on the east coast". Musically, a powerful HC sound with metal undertones in the double bass drum sound, vocals, and guitar riffs. (TY)
(Jason Enterprises, 903 Cranbrook Dr., Wilmington, DE 19803)

INSTED - "We'll Make the Difference" EP

A really hot recording here, a 5-song powerhouse. While the music is fairly predictable. It's done with so much zeal and tightness that it sticks out. Lyrics are, of course positive, and general in nature. It'd be nice to see some specifics, but you can't have everything. (TY)
(Nemesis Records/Insted, 658 S. Scout Trail, Anaheim, CA 92807)

JAWBREAKER - "Busy/Equalized"

The second release in almost as many months for this NY band that transplanted to LA and is now headed back again. Poetic lyrics set to melodic HC. I suggest they move to DC next. (TY)
(Shredder Records c/o Blacklist)

KEVYN AND THE KASUALTIES - "Disgusted" LP

Slow-to-mid-tempo garage punk that's got a good '77 snarl, though a few of the tunes are lighter, almost folky or country-ish, and lack bite. (TY)
(Kasual House, 2162 Indianalu Ave, Columbus, OH 43201)

KILLDOZER - "Lupus/Nasty"

"Lupus" is brilliant. It's based on the Flannery O'Connor short story "The Geranium" (sorta). It rocks, it rolls, it has a cool horn line. What else could you ask for? Their cover of "Nasty" is dangerously close to the real McCoy, although it is fun to hear Michael say "No, my first name ain't baby...It's Janet. Ms. Jackson if you're nasty." Too much. (ML)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

KNIFEDANCE - "Wolf Hour" LP

Mercy! This is the result of the frustration and tension that can result from being big fish in a small pond, in this case Cleveland. The amount of pent-up energy released here is amazing to behold. Tom Dark sounds like he's screaming his way out of (or into) an insane asylum. The music varies from way rockin' SubPop-esque to the balls-out old CROMAGS style. Something for everyone for sure. Produced by Jim Jones of Pere Ubu. INTENSE. (ML)
(Hit and Run, PO Box 44302, Cleveland, OH 44144

KRACK - "Superfix" cassette

Well, you can't smoke this, but it's still ok. Grungey dirty punk and HC with gruff vocals, done with power, although a bit loose. Not bad. (WG)
(Jeff Shepard, 1448 Battery Abe, Baltimore, MD 21230)

KRULL - "Anguish" EP

OK medium-paced hardcore. Yeah, it's a vague description, but so are the tunes. The playing is a bit sloppy and the production is raw, but that gives it a bit more character. Pretty good but not as memorable as I hoped. (CD)
(New Wave, Aline Richard, BP 6, 75462 Paris, FRANCE)

LAST RESORT - "1989" LP

Basic mid-tempo oi that's got a straight beat but gets boring without an occasional burst of excitement. Too much like the plodding demise of "skunk rock". (TY)
(Link Records, UK)

LAVATORY - "World War III" 8" flexi

Slow and fast and even medium HC on a 1-sided, 4-track floppy. Classic pissed political lyrics - occasional guitar leads and the variety of paces helps make it a little less generic. (TY)
(no address, JAPAN)

LEAVING TRAINS - "Transportational D. Vices" LP

This spirited band turns in an LP that captures their energy and rockin' power. This is rock'n'roll with a punk edge, and though it's cleanly produced there's plenty of whack. Good effort. (TY)
(SST Records, PO Box 1, Lawndale, CA 90260)

LEFT INSANE - EP

Sounds like a more cleaned up latter period instrumental BLACK FLAG outtake session. The only real connection is that Bill Stevenson did the production here. (TY)
(No Reality Records, PO Box 10383, Torrance, CA 90505)

LINUS ON FIRE - cassette

I'd call this a "fusion band," but if you asked me what was being fused, I'd really have to think. Uh, sorta funk/ punk/ 70s/ dreamy/ wah-wah/ jazz/ lounge music/ or something. Pretty good lyrics, too. OK. (WG)
(PJD, PO Box 1472, Pac. Pal., CA 90272)

LIP CREAM - "Lip Cream" LP

Back again with no let-up in ferocity, a whole new LP's worth of catchy and powerful thrash. Classic style stuff here, the Japanese equivalent of early Finnish HC sound. (TY)
(Selfish Records, JAPAN)

LUDWIG VON 88 and DIE MIMMI'S - "Sandellenfilet" EP

Each band does one track, and then combine on a ska-type punk tune. The individual tunes are not spectacular, so this is more of a novelty release. (TY)
(Weserlabel, Am Fuchsberg 2, 2800 Bremen 21, W. GERMANY)

LURKERS - "King Of Mountain" 12"

More from this regrouped '77 UK band. They always had a RAMONES influence, but now they sound more like the RAMONES than the RAMONES do. Pretty decent. (TY)
(Link Records, UK)

MARSHMELLOW MEN - "The Girl And The Tree" EP

The A side is a folky song that makes me want to take the guy's acoustic guitar and smash it a la John Belushi in "Animal House". The flip contains one good rockin' 60's punk type song and another nauseatingly self-conscious post punker DOORS-type thing. (TY)
(Frank Baumeister, Frankenstr 14, 5600 Wuppertal 1, W. GERMANY)

MAX AND THE CHAINSAWS - EP

After a horrendous eclectic instrumental opening cut, the band launches into a noisy thrash cut, another (and somewhat better) instrumental, a reggae tune, more thrash, another slow instrumental, and ends with a fsast thrasher. Quite a vareity. (TY)
(Max Thornell, Asv. 6, 352 49 Vöxjo, SWEDEN)

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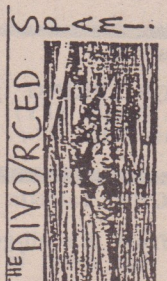

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RECORD TAPE REVIEWS

MENTAL - "1st Dischord" 8" flexi

U.S. type stop-and-go HC. It's amazing how dedicated to straight ahead thrash the Japanese bands remain - no let up in intensity, no divergence from simplicity and attack. (TY)
(Mental Records, JAPAN)

MENTAL DECAY - "Gang Bang/The End Of The Road"

Back with their first platter in 5 years, with a newer line-up featuring Jack Steeples (ex-AOD), and a more rockin' sound. Not too bad. They're out of their bad thrash stage and into a sing along rock-n-roll style now. "Gang Bang" is catchier than the flip. The words to both songs are pretty bad. Worth a spin occasionally. (CD)
(Headache Records, 47 Myrtle Ave., Midland Park, NJ 07432)

MEOSS - "Brain Itches!!" 8"

A 6-song raging stab. Great HC with such titles as "Obscure Nervousness and Tedium" and "Suspicious Monkey". Powerful shit! (TY)
(no address, JAPAN)

MESCALEROS - "Little Big Horno" 10"

Combining 60's snot-nosed punk and a bit of '77 as well as rockabilly, this is a speedy and fun release - kinda like if the DICKIES were noted in previous punk generations. (TY)
(Gougnaf Mouvement, 35 Rue Burdeau, 69001 Lyon, FRANCE)

MONKS - "Synapsis" LP

STOOGES wah-wah city here. While the music is ok, it does get bogged down in self-consciousness at times, and the vocals are too high-pitched to make it as gritty as they'd like. (TY)
(Crime Records, via S. Strato 25, 80123 Naples, ITALY)

MOONSTOMP - "They Never See" LP

From Atlanta. Set to mid-to-fast oi, themes range from traditional oi working class outlook to dumbo patriotic crap. (TY)
(Link Records, UK)

MOSS ICON - "Maphiua Luta" 45

Slow, building RITES OF SPRING type DC sounds. Melodic, understated power. Poetic. (TY)
(Vermin Scum, 76 Summerfield Dr., Annapolis, MD 21403)

MUTLEY CHIX - "True Grits" cassette

Rough grunge punk from this all-goil outfit, good raw musicianship with lyrics that dwell in the personal area. Loose and fun. (WG)
(PO Box 15241, Gainesville, FL 32604)

NUKEY PIKES - "Take The Funny Way" cassette

A very hot multi-influenced attack, hopping, skippin, and jumping through HC, rock, bluesy stuff, pop-punk, and more. Kinda lika a cross between MOTORHEAD, HERESY, and KINGFACE. Good. (WG)
(205, 1-5-17, Macbaranishi, Funabashishi, JAPAN)

OVERLORD - "Ssssh! The Children Sleep" LP

Commerical punk with rockabilly roots and a flair for Merseybeat to boot. Ok, but verges on pop. (TY)
(Crime Records, via S. Strato 25, 80123 Naples, ITALY)

P-NISSARNA - EP

Their debut 7" came out in 1980 and this one was recorded in '82 but never released. The Really Fast folks put a few of their other tracks on their samplers, but now have issued this 5-song treat. The songs are all that catchy punk/HC that Sweden abounded in back then, and is well worth getting. Limited edition. (TY)
(Really Fast c/o P. Jonsson, Ekgatan 12 A, S-59500 Mjöbly, SWEDEN)

PAIN TEENS - "Case Histories" LP

Ranges from industrial punk to non-musical industrial wanking. For the S/M crowd. (TY)
(Anomie Records, PO Box 35709, Houston, TX 77235)

PARABELLUM - cassette

Well produced old-style punk, which, unfortunately, does not set my world on fire. This may have been revolutionary at one time, but now it just sounds dated. (WG)
(Bondage Productions, 46 Rue du Roi De Sicile, 75004 Paris, FRANCE)

PAZUZU - "Moribund" EP

First EP for these Memphis, TN maniacs. Tight, fast as hell thrash. Good political lyrics delivered by a mean growling vocalist. And some other surprises too. Good debut. (ML)
(626 Safari, Memphis, TN 38111)

PENNYWISE - "A Word From The Wise" EP

Pop hardcore with lots of melody. Very well done and should appeal to lots of folks - where did these guys come from? (TY)
(Theologian Records, PO Box 153, Manhattan Bch, CA 90266)

PLOT - "Game Over, Insert Coin" LP

This mostly-female Dutch quintet combines the brooding guitar drone of FEEDTIME with a more upbeat, politicized approach. Distinctive and impassioned, the mid-tempo punkish approach to the PLOT's material is distinctive and definitely grows on you. (SS)
(Dist. by Konkurrent, Revolver and Cartel)

POISON IDEA - "Ian Mackaye" 12"

This is their last 2 releases combined, minus "New Rose" but including "Burned For The Last Time". I can't begin to tell you how cool I think it is to make fun of one of the very few people left in this scene with any integrity. I'd expect as much from P.I., but I guess Kalv is hard up for kicks. (TY)
(In Your Face, PO Box 203, Nottingham NG1 3RF, UK)

POSITIVE APPROACH - "Just Hang On" EP

Most definitely identifiable as straight edge HC, with the accent on the straightforward and melodic slow and fast tunes, six in all. (TY)
(Conversion Records, 26861 Trabuco Rd. #E-143, Mission Viejo, CA 92691

POWERHOUSE - cassette

Pretty standard straight edge HC, but done with such urgency that it demands attention. Lyrics about friendships, honesty, etc. Worth a listen; watch for vinyl. (WG)
(Tim Pryce, 2339 N.E. 173rd St., N.M.B., FL 33160-4832)

PROBLEM CHILDREN - "Long Weekend 1985-1988" LP

Most of the tracks from this Canadian band's new LP are taken from their previous EP and album. There are 3 new tracks though, mostly from 1988, and they are a bit more produced and less thrashy. Watch for them in Europe soon. (TY)
(Double A/Problem, PO Box 1361, MPO Hamilton, Ont. L8N 4C2, CANADA)

PROFAX - cassette

Good lyrics on this one, words about violence, porno, apartheid, fast food, and more. Musically it's rough punk with melodic breaks that could use a little cleaning up. Should develop into something good. (WG)
(Pasci Claude, Turmatthof 53, CH-6370 Stans, SWITZERLAND)

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RECORD TAPE REVIEWS

RAWHEAD REX - "Thing-O-The-Void" cassette

Upbeat punkish stuff with a HENDRIXish guitar noise. Primo production, a varitey of styles, not bad, although the guitarwork tneds to distract a bit from the overall impact. (WG)
(465E 11th #9, Eugene, OR 97401)

REDNECKS IN PAIN - "Your Greasy Granny Got Holes In Her Panties" EP

These guys have put out a couple tapes, but this is the first time I've really listened to them. These hicks jam. Downhome thrash! Fun a-plenty! A knee-slappin' good slab. (CD)
(PO Box 120861, Nashville, TN 37212)

RHYTHM COLLISION - EP

Four blasts of rootsy, kick-ass punk here -- made all the more enjoyable by snotty vocals, upbeat tempos, and great hooks. "Pictures on My Wall" is the most distinctive tune here, but they're all enjoyable, with '77 punk influences predominating. Very good! (SS)
(28951 Marlies St., Agoura Hills, CA 91301)

RICHIES - "Fish Licence" EP

Very RAMONESY pop punk, glockenspiels and all. Three cuts, all good but very imitative originals. (TY)
(Frank Herbst, Klaumer Bruch 21, 42 Oberhausen 12, W. GERMANY)

RIPCORD - "Harvest Hardcore" EP

The US pressing of their almost classic slab. If you don't know what RIPCORD sounds like by now, then somebody needs to shake those rocks out of your head and turn you on to this. These folks aren't around anymore so get some of their vinyl while you still can. This version of the EP contains the original 6 songs plus an SSD cover. Features "Baby-face" Baz who was also in HERESY. Five stars. (CD)
(Soul Force, PO Box 10094, Scottsdale, AZ 85271)

SCREECHING WEASEL - "Punkhouse" EP

Dedicated to all those punk "family" houses around the world where bands crash, this 7-song blast continues their tradition, a mix of RAMONES dumbness and tunefulness with a HC edge and energy. But Ben, do I hear a slight CRIMPSHRINE influence here? Good stuff. (TY)
(Limited Potential, 6653 N. Newgard #2w, Chicago, IL 60626)

SCUM CHILDERN - "Learn to Smile" cassette

If you're into '77ish punk then this tape could indeed make you smile. These happy fellows play straightforward punk that sort of plods along at times, but really works. Bar chords and strong drumming, cool. (CS)
(54 Arbrook Lane, Esher, Surrey Kt10 9EE, ENGLAND)

SEA MONKEYS - cassette

A little of everything: funk, surf, ska, etc., all with a lighthearted feel to it. Reminds me of the RED HOT CHILI PEPPERS a little. Not bad. (WG)
(526 w. El Alba Way, Chandler, AZ 85224)

SHAMROCK SHAKES - "House Of Jep" EP

A good first effort by this Iowa band who have developed a strong garage punk sound that's based on three chords, raw melodies and wacked out lyrics. These four songs are simplistically catchy with "Hardcore Love" being the standout song. (MS)
(Final Jeopardy Records, 324 Stanton Ave. #3, Ames, IA 50010.

LE SHERIFF - "Le Grand, Le Maigre, Le Petit et Le Bros" mini LP

Pop punk that veers a bit too much into very commercially produced sound. Still has a good beat on most of the 7 songs here. (TY)
(Gougnaf Mouvement, 35 Rue Burdeau, 69001 Lyon, FRANCE)

SHRINKWRAP - "Smear" cassette

Art damage. Churning rhythmic machinery noises with structure and power. "Jealously" is a good cut. Retro conservative-revolutionary punk rockers steer clear. (WG)
(Audio-Sadism, 157 Spartan Dr., Bethel Pk., PA 15102)

SICK OF IT ALL - "Blood, Sweat and No Tears" LP

Muscle-flexin', moshable HC. If you're into the bald, tattooed, and sorta-straight sound, these fellas are the epitome. Heavy, clean production. The usual array of mosh tunes. Not all of the lyrics are here, but most of the songs seem to revolve around getting revenge in one way or another. An O.K. records if that's your thing. (CD)
(In-Effect, 187-07 Henderson Ave., Hollis, NY 11423)

SIGHSTENS GRANNAR - "Den Moderna Tiden" EP

Various speeds of punk here. Melodic and rockin' but the vocals lack a real edge. The choruses are ok, as is most of the music, though there's a creeping tinge of rock guitar here and there. (TY)
(HHR Export, PO Box 51057, 5-400 78 Gothenburg, SWEDEN)

SKINFLUTES - "Chewbacca" cassette

A surprisingly good tape from this overlooked Bay Area band. Diverse punk with an accent on melody plus a sense of humor. Production is a bit rough but this really took me by surprise. (WG)
(4491 Shellflower Ct., Concord, CA 94518)

SLAUGHTER & THE DOGS - "The Slaughterhouse Tapes" LP

Live tracks and demos appear on this album's work of '77 punk. Most is decent-to-good sound quality, but this LP is really for hungry fans of early punk rock. (TY)
(Link Records, UK)

SLUDGE - "The Build Up" cassette

Pretty sludgy, indeed. Sounds like a cross between late BLACK FLAG and vintage SABBATH; mostly slow and driving, twisted breaks, always power, power, power. Not bad. (WG)
(Cory Yuzak, 10 1170 Falcon Dr., Coquitlam, BC V3E 2L4, CANADA)

SOCIAL JOKE - "Whole World In Their Hands" cassette

They have a song called "Proud To Be Punk" and pretty much live by it, because they have a hot mixture of thrash alå early 7 SECONDS and slower driving numbers. Sixteen tunes and damn enjoyable. (WG)
(No Joke, 4430 Bellewood Dr., Rapid City, SD 57702)

SQWAD - "Set Free Me Out" flexi

One slow painful tune and one fast thrasher, both with good guitar noise. A one-sided release, their first. Good stuff. (TY)
(no address, JAPAN)

STENGTE DORER - "Hver Dag Er En Perfkt Dag" LP

A great, well-planned, thoughtful hardcore release. Memorable riffs, catchy tunes, good lyrics, beefy production and a wicked cover. A big booklet and yellow vinyl. Kicks buttocks. (CD)
(Double A Records, Reiner Mettner, Eichenstr. 14, 5600 Wuppertal 2, W. GERMANY)

STEVE STILLETO - "White Christmas/Just Begun"

This came out a year or so ago, but never got reviewed then. The band recently unearthed another box of vinyl, so it's yours if you want. The A side is an appropriately punk version, while the flip is a slow, melodic tune with lots of guitar. (TY)
(1066 47th Ave. #8, Oakland, CA 94601)

SUBURBAN KAOS - "Land Of The Free?" cassette

Straightforward meat and potatoes HC with enough uumph to make heads turn, even my jaded noggin. No letup; just constant punchy energy. Thumbs up. (WG)
(Scott Rudner, 35 N. Willow St., Montclair, NJ 07042)

RECORD TAPE REVIEWS

SUBVERSIVE ENERGY - cassette

Below average production gives this one a generic paddle thrash feel, unfortunately. Lyrically, they assault racists, authority, drug abuse, and more. Better sound quality would improve this greatly. (WG)
(2100 E. 43rd St, Mpls., MN 55407)

SUPERCHRISTIAN - "God Was Gay" cassette

Noisy. I can't tell what they're playing it's so noisy. I guess that means it's punk. (WG)
(20 Sherring St. South, Haggersville, Ont. N04-1H0, CANADA)

SWA - "Winter" LP

Sometimes this sounds more like BLACK FLAG than even BLAST does. Other times it's more run of the mill sort of blah sounding rock. Some killer. Some filler. Would have made a rockin' EP. (ML)
(SST, PO Box 1, Lawndale, CA 90260)

SWEATY NIPPLES - "Straight Outta Portland" LP

Funny drunk core here. While they strive to be non-serious, there are some basic punk truths and dogmas expressed throughout. A definite throwback to '82. (TY)
(Media Blitz Productions, 5610 SE Steele St., Portland, OR 97206)

T T TASK - "Please Let It Be No War" EP

Really fast punk and thrash, but of the garage variety. Two songs are in English, five in Swedish. Drumming sounds overstretched but otherwise it's catcy. (TY)
(Thomas Kytomaki, Rosenhallsgatan 6, 63358 Eskilstuna, SWEDEN)

TARGET OF DEMAND - "Gruss" LP

Is this DC or what? Anyway, well produced HC that's got that melodic edge. Most interesting point: 11 of the 12 songs have one-word titles. I'm sure this means something. (TY)
(We Bite Records, Saarstr 18, 7400 Tübingen 6, W. GERMANY)

THERAPY - "Thirty Seconds Of Silence" cassette

Hard edged punk with a post-punkish edge to it. Four songs, all hot and well-produced. (WG)
(F. Ewing, 8 Argyll View, Larne, CO. Antrim BT 40 2JR, N. IRELAND)

3-D MONSTERS - "Trash Metal Baby/Thrills"

The A side is grounded in mid-70's garage, while the flip is more uptempo with more snarl appeal. (TY)
(Fear Factory, 530 S. 21st St., Belleville, IL 62223)

TOWN CRYERS - "Girl with the Blue Sweater/ What's Goin On"

60's pop with a bit of bite on the B-side. Out of Fresno. (TY)
(Get Hip Records, PO Box 666, Canonsburg PA 15317)

TREEHOUSE - "Wild Medication/Hey Everybody"

The A side is a mild garage number with ZERO's-like harmonies and good fuzz guitar. The flip sounds like what PRESTON EPPS would've sounded like as a beatnik bongo player. (TY)
(Leopard Gecko Records, PO Box 45486, Tacoma, WA 98444)

TRUSTY - "A Name To Depend On" 7" EP

Four songs from this little rock band that can best be described as good solid mid tempo hardcore. The songs are formed from simple chords, steady beat and rhythmic structures. The vocals have a nice rant feel to them and handle the bands personal/social lyrics just fine. (MS)
(Soma Records, #8 Wingfield Cir, Little Rock, AR 72205)

UNIFORM APPROACH - "A Pledge To The Edge" cassette

Vowing to "fight the deadheads til they're gone," these guys are straight and hard. Straightforward HC (surprised?) with lyrics about friends, the edge, and the scene. (WG)
(U.A., P.O. Box 632, Bristol, B599 IVE, ENGLAND)

VA BANK - LP

Featured back on the cover of issue #59, this Russian punk band finally got a record released in Finland. Most of the material here is unfortunately more post-punk, and while it does have power, it doesn't hold a candle to their more CLASH-like rockers that appeared in the movie "From Russian With Rock". Lyrics are in English and some are quite radical (the singer was, by far, the most intelligent and radical of all the musicians interviewed in that film). (TY)
(Polarvox Oy, Arinatie 2, 00370 Helsinki, FINLAND)

VIRUS INSURRECTION - "A Game Called Life" cassette

I have mixed feelings about this. On one hand, they have a straightforward HC sound with lyrics about animal and human rights, exploitation, etc. - all admirable. On the other hand, I can't help but find this a bit cliched, both musically and lyrically, although their sentiments are the types of things which cannot be overstressed. You decide. (WG)
(Alan, 32 St. Philips Rd., Deepdale, Preston, Lancs, ENGLAND)

VIVIANS - 'Vivicide" 12"

This way-cool band out of Cleveland debuts here with five intense songs that kinda sound like a raw, psycho version of the FASTBACKS (who sound like a raw, psycho version of JOAN JETT & THE BLACKHEARTS). Get the picture? No? Good! Just buy one! (ML)
(Hit and Run, PO Box 44302, Cleveland, OH 44144)

WRONG - LP

Hawaiian transplants to San Fran, their sound is a pop one with songs that vary in intensity and tempo. At times they remind me of early UK punk bands (especially MAGAZINE, and BUZZCOCKS a little) combined with the lightness of, say, ALL. (TY)
(Flux, PO Box 2576, El Segundo, CA 90245)

YAPS - EP

'77 style mid-tempo punk within definite RAMONES influences. Six songs in all, and while all are originals, these seems to be quite a bit of riff copying. (TY)
(David Rodriquez, Comunal #59 Col. Sn. Bartolo, Aneyalco, CP 1800 Mexico DF, MEXICO)

YOUTH OF TODAY - "Change" cassette

A live dose of YOUTH OF TODAY's potent hardcore sound. 24 songs, pretty good sound quality, not as enjoyable as their records, but fans would be way into this. (WG)
(Hustensaft Zine, c/o Thorsten Zahn, Fritz Erler Strasse 45, 4708 Kamen, W. GERMANY)

V/A - "Baby Thru The Windshield" cassette

...And another rocker from Flush. Seems like a lot of these bands have been on his other comps, but with acts like MANNEQUIN BEACH, CHRIST ON A CRUTCH, and JINGO DE LUNCH, you can't go wrong. (WG)
(Flush Prod., PO Box 1050, Richmond, CA 94802)

V/A - BAZZY & THE BUDGIES/RECTIFY - split LP

BAZZY'S side consists of hard-edged but somewhat tuneless mid-paced hardcore. RECTIFY plays with more tuneage and variety but still a decent amount of HC power. Orange vinyl and lots of inserts. (TY)
(Buzzy, 33 Ronaldshay, Widnes, Cheshire, WA8 04R, UK)

V/A - "City Of The Punk Rats" EP

A song each by SUPREME SCHEME, FINAL COUNT, ACID HEAD, and 2 by DISCLAIM. All 4 play various strains of HC, with SUPREME SCHEME turning in the most vicious track. Self-described "violence core". (TY)
(Fight Men Records, JAPAN)

RECORD TAPE REVIEWS

V/A - CABAL/ANGRY KIDS - split LP

Two Mass punk groups share this platter. CABAL have a good old fashioned punk sound, a snot-nosed out-of-the-garage appeal. ANGRY KIDS are actually less angry sounding, with a more moody post-punk sound. (TY)
(Cabal, P0 Box 2095, Quincy, MA 02269)

V/A - "Flux Records" EP

Three bands, 2 songs each. HUNGER ARTIST (melodic HC), UBER ALLES (funk punk), and SEIZURE (HC punk) combine talents in a decent effort. (TY)
(Tourist Trap, PO Box 1033, Newport, RI 02840)

V/A - "Free For All" LP

A live compilation that features WRECKING CREW, REST IN PIECES, NO FOR AN ANSWER, and TOKEN ENTRY. Each band does three songs with TOKEN ENTRY's material being the stand out. The sound quality is quite good except for N.F.A.A.'s songs which are a bit rough, but that's because they have the only honest recording with every other band doing studio overdubs. Overall, the material is mostly crunchy, gravel hardcore and I think most of it has been previously released in studio versions. (TY)
(Hawker Records, 225 Lafayette St. Suite 709, NY, NY 10012)

V/A - "The Great Outdoors" cassette

Another comp. tape here with American bands that go from poppy (F.O.N.) to metallish (BIOHAZARD), stuff in between includes groofy noise from SOCKEYE and melodic hardcore from WISHFUL THINKING. Others include RE-IGNITION, BREAKDOWN and IMPLEMENT. Kinda average, if you know what I mean, I know Walter does. (CS)
(Family Fest, 6101 Morride St, Charlotte, NC 28215)

V/A - "Grind Crusher" LP

Quite possibly the most terrifying album ever to destroy a turntable. Nine of the heaviest grindcore bands on one disc. The cream of the crust you could say. CARCASS, TERRORIZER, REPULSION, and FILTHY CHRISTIANS among others. A vinyl typhoon guaranteed to reduce your stereo to shrapnel. Limited quantities contain the world's shortest single: NAPALM DEATH and ELECTRO HIPPIES doing 1 second songs! (CD)
(Earache, PO Box 144, Nottingham, NG3 4GE, UK)

V/A - "Hometown Atrocities" EP

A very cool area comp with 1 track each by 4 different bands. JACKSON PENIS turns in a catchy '77-ish pop punk tune as does BEAVER PATROL, though theirs has a more post-punk beat. HEADLESS CHICKENS does a more HC-meets-'77 song, and MAD AT THE SUN does a melodic tune with raw but jangly guitar. Cool! (TY)
(Hometown Atrocities, 1 Parliament St., Exeter, Devon ENGLAND)

V/A - "Hotel Cleveland" LP

Four bands here. PRISONSHAKE have a rock-n-roll sound with punk edge, GHOST SONATA are pretty laid back, CRASH have a chunky pop sound with guitar edge, and STARVATION ARMY are pretty toned down on 2 of their 3 tunes. (TY)
(Scat Records, PO Box 141161, Cleveland OH 44114)

V/A - "Houston Loud" LP

Grunge, punk, HC, industrial, post punk, and blues rock from one area. Includes BLIND IGNORANTS, DRESDEN 45, GRINDIN TEETH, NON DAIRY CREAMERS and more. (TY)
(Anomie Records, PO Box 35709, Houston, TX 77235)

V/A - "Motor City Madness" LP

Bands from 3 continents pay tribute to the MC5/STOOGES sound. Includes BIRDHOUSE, FLUID, HYPNOTICS, GREEN RIVER, MIRACLE WORKERS, and more. It's fun to see Tony Nitwit and LOVESLUG cover his faves the FLIRTS' "Degenerator". Most tunes are originals though, but true to the faith. (TY)
(Glitterhouse, Lange Str 41, 3471 Lauenforde, W. GERMANY)

V/A - "Kyoto City Hardcore" EP

A flexi with something for almost everyone. Heavy hardcore (EVENING GLOW), thrash (SUBNORMAL FEAR), and punk (DEEP THROAT). Killer dood! (CD)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

V/A - "Moshed Potatoes" cassette

Comp time, kiddies. This un's got GOTHAM CITY POLICE, SOCKEYE, ROADKILL, all U.S. acts. Mostly pretty good stuff. (WG)
(Tim, 5388 Mad River Ln., Columbia, MD 21044)

V/A - " Panx Vinyl Zine 01" EP

BLUCK, PLAIDES MOBILES, S.O.R., and ANTI-DOGMATIKSS share this 5-track EP, which features a nifty mix of gritty HC and thrash. No real standout tracks, but it's energetic and punchy. (SS)
(Panx, BP 5058, 31033 Toulouse cedex, FRANCE)

V/A - PATARENI/BUKA - split EP

Speed noise freaks, take note! PATARENI turn in 6 studio tracks of growling adrenalin, while BUKA are a bit more decipherable on their 27 - song rehersal side. That's all I care to say. (TY)
(Davor Kodzoman, Tuskanova 26, 41000 Zagreb, YUGOSLAVIA)

V/A - SCRAPS/DON DON - split EP

A dang good split flexi. Both bands destroy. SCRAPS brews up their unique brand of chaos at 45rpm. At 33rpm, DON DON will wow your family with two originals and a cover of "See Through Their Lies" by CRUCIFIX. This is the first chance I've had to hear these bands and now that I have, I can sleep soundly at night. (CD)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

V/A - "Splurk!" LP

This comp contains 22 tracks predominating in punk and thrash, most strongly politically. Aside from tracks by EXIT CONDITION and COWBOY KILLERS, much of this seemed tired and generic. (SS)
(Meantime Records, 11 Salutation Rd., Darlington, Co. Durham, DL38JN, ENGLAND)

V/A - TAD/PUSSY GALORE - "Damaged I/Damaged II"

It's here! TAD gives the usual heavy treatment to an old heavy favorite. They even break into "Let there be Rock" during the tune and it fits! PUSSY GALORE do a fucking amazing job of "Damaged II", twisted, psychotic, and raw. I hadn't heard these tunes in years and they sound great as ever. Maybe I'll even break out the BLACK FLAG LP... nah. (ML)
(Sub Pop, 1932 First Ave. #1103, Seattle, WA 98101)

V/A - UNDER SIEGE/KILLER CRUST - split EP

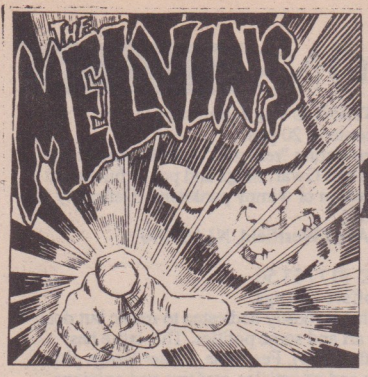
This is probably very similar to having your toenails peeled off slowly. UNDER SIEGE pulls off thirteen spastic bursts while, on the flip, KILLER CRUST barfs out another six guttural bulldozers. Jarring crustcore from Ireland and England. (CD)
(Cheap Thrills, 27 Thornton Road, East Sheen, London SW14 8NS, ENGLAND)

V/A - "Underground Rockers Vol 2" LP

Two tracks each from HDQ, AB's, SENSELESS THINGS, THE PRICE, MANIC STREET PREACHERS, IDENTITY and SUSPECT DEVICE. Just about every track on this UK band comp is good, ranging from '77 sound to melodic HC. (TY)
(Link Records, UK)

V/A - "Wir Sind Alle Schlawiner" EP

BLITZKRIEG, THRASHING GROOVE, RAT'S GOT THE RABIES, PISSED SPITZELS, and OLSEN BANDE contribute uniformly excellent, melodic thrash and fast punk to this comp. Loads of freshness and bite from every band. Excellent. (SS)
(Schlawiner Records, HorstHarthel, Riepestr. 17, 3000 Hannover 81, W. GERMANY)



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The latest devil rock from Olympia, WA, TREEHOUSE belts it out. One rippin', one folky, these add up for the kill. Snag yours today 'fore they blow away!

ALPHABET SWILL "Rotation b/w Barbie's Dream Townhouse" (ltd ed 500)
From the land of 1000 Taco Bells (Tacoma, WA) comes this punky junk fun stuff. Chow down! VERY few left so act fast; this baby won't wait!

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CARNIVAL OF SOULS "Soul Train" (ltd ed 1000 on clear transparent vinyl)
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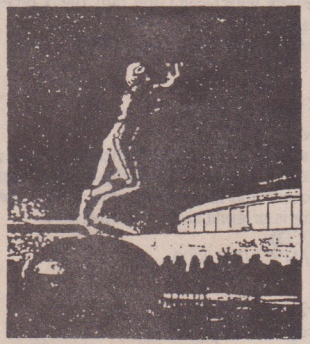

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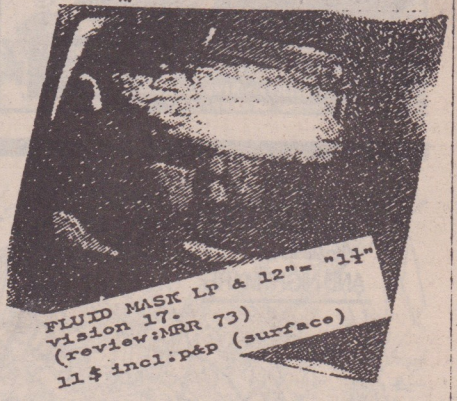

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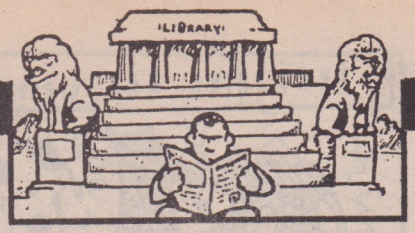
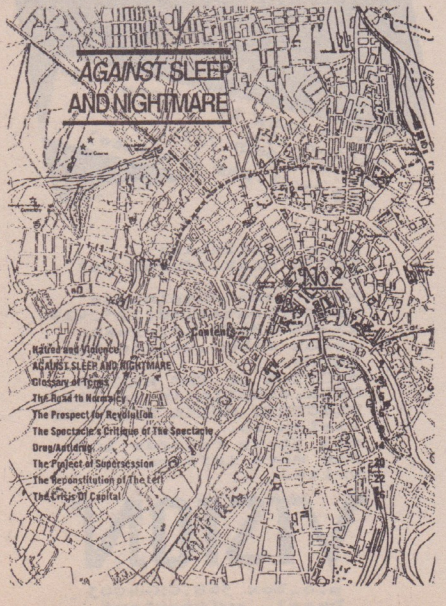


BETWEEN THE LIONS

OK the basics...When you send in a zine for review please include a post paid price and make sure the address is clear. At this point in time, we only review zines that share some sort of common ground with the content of MRR. I encourage all zine to send a copy to Factsheet Five (6 Arizona Ave. / Rensselaer, NY 12144-4502) which reviews countless underground zines. For those interested in distribution in the U.K. send a sample copy to Ramzy, who runs good independent book and zine distribution service in Scotland. You can write Ramzy at AK Distribution / 3 Balmoral Place / Stirling / Scotland / FK8 2RD

Reviews in this issue were done by Martin Sprouse, Chris Dodge, Lance Hahn and Ramzy did one.



SYSTEM OPPOSED #3 / $.50 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Dare I say peace punk? Really good compact little zine covering all the basics with reviews, bits of mail, and a quick primer to DIY / anarchism by Ron Romero. Pretty good interviews with Apocalypse, Disorder, Dog Toy, Pestilence, Media Children, and Fags Without Aids (who despite the precarious name seem to have a strong leaning towards gay and lesbian rights). Good stuff. (LH)
PO Box 1857 / Tustin, CA 92680.

DE NAR / $1.00 ppd.
5 3/4 x 8 1/2 - copied - 32 pgs. - Dutch
From what I gather, a consistant publication from Belgium of monthly scene news and updates. Concise and legible though not in English. (LH)
Frank Geeraert / Bunderdreef 2 / 1710 Dilbeek / Belgium.

POSSESSED #4 / $1.00 ppd.
9 x 11 1/2 - offset - 32 pgs.
One of my favorite publications. The current issue features more eye catching graphics and layouts, interesting and readable stories, as well as a unique way of presenting libertarian news. Great. (LH)
P.O. Box 20545 / Seattle, WA 98102

PEACE IN NUMBERS #3 / $.75 ppd.
8 1/2 x 11 - copied - 34 pgs.
Lotsa letters. Lotsa reviews. Sound dull? Well, it's actually pretty good with interesting and (some) very opinionated letters as well as pretty lengthy reviews of virtually everything. I guess I was expecting more poetry from Lainie. But this is cool too. (LH)
Oyster Publications / 723 N. Highland Ave. / Arl. Hts., IL 60004

ENDLESS STRUGGLE #10 / $1.00 ppd.
8 1/2 x 11 - offset - 28pgs.
Yet another excellent issue mixing punk music with anarchist politics. Includes interviews with Generic, the editors of Resistance, a paper covering armed struggle, 6 pages of art/graphics, as well as articles on the Autonomous Left in Europe, Native Struggles, Belfast Punks, the Palestinian Uprising, ALF attacks, reviews and news. Recommended. (Ramzy)
P.O. Box 69601 Stn K / Vancouver BC / V5K 4W7 / Canada

SNIFFIN' ROCK #9 / $3.00 ppd.
8 1/4 x 11 1/2 - copied - 36 pgs.
One of those mags revolving around cool arty bands like Sonic Youth, Bullet LaVolta, the Fall and the Shamen. Clean but not polished. Two-color cover is cool. A lot of stuffing but not enough substance. Even the short interview with Greg Ginn falls flat. Comes with a free single. (CD)
26 Brockwell Ct / Effra Rd / London SW2 1NA / England

CONFLICT #50 / $2.75 ppd.
8 1/2 x 11 - copied - 32 pgs.
This is the first time I've had the chance to check this zine out. I like it. Good reading. Although it's mostly reviews of records and live shows, who cares? The style of writing is original and comprehensive. Thumbs up. (CD)
PO Box 264 / NY, NY 10009

DISOBEY #2 / $1.25 ppd.
8 1/2 x 11 - copied - 20 pgs.
Nice job. Good variation. Short interviews with Disorder, Detonators, No Comment, Pollution Circus and others. Reivews, recipes, and art. Room for growth, but definitely headed in the right direction. (CD)
3739 Oak Glen Dr / Newbury Park, CA 91320

AGAINST SLEEP AND NIGHTMARE #2 / $2.00 ppd.
8 1/2 x 11 - offset - 32 pgs.
"This is not meant to be one magazine among the idiotic jumble on the rack." With an introduction like that, you must be prepared to back it up. With articles like "The Spectacle's Critique of the Spectacle" it's pretty easy to decipher the situationist leanings. Good quality with a distinct and eclectic theory. (LH)
P.O. Box 3305 / Oakland, CA 94609

COMBAT STANCE #3 / 75¢ in stamps
8 1/2 x 11 - copied - 20 pgs.
A zine for meat-eating "real men" with he-man bands like Slap Shot and Gwar. Slags and pokes fun at just about every faction of wimpy punkdom. Definitely not for sissies. (CD)
905 Stevens Ave / Westfield, NJ / 07090

PUNCTURE #17 / $3.50
8 1/2 x 11 - offset - 68 pgs.
A magazine that is mostly dedicated to music but does give space to art and some politics. This issue has nterviews with Scrawl, Feedtime, Lester Bangs plus several music and art articles, reviews and opinions. The most interesting part of this issue is Terry Sutton's Women, Sex, and Rock & Roll article. (MS)
1592 Union Street #431 / S.F., CA 94123

NO SENSE #3 / 25¢ postage
8 1/2 x 11 - offset - 2 pgs.
A simple one sheet zine that contains a short article about sexism, poetry, and a record review. Everyone should do something like this - quick self expression. (MS)
2760 Colma St. #13 / Placerville, CA 95667

HOODWINK #1 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A small but interesting zine that contains a interview with Powerhouse, poetry, art and an article about vegitarian philosophy. There's a dog on the cover. (MS)
200 SE 15th Rd. #16-D / Miami, FL 33129

RIGHT TRASH #2 / $1.00 ppd.
8 1/2 x 11 - offset - 28 pgs.
A good solid music zine that includes interviews with Fugazi, Token Entry, Nausea, Abomb-Anation, and Bugout Society, plus reviews and some comics. Looking forward to next issue. (MS)
20-21 Utopia Parkeway / Whitestone, NY 11357

RESTORE #4 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
This zine has conversations with Uniform Choice, Sick Of It All, and False Hope plus reviews & photos. Good effort. (MS)
621 Bassett Rd. / Bay Village, OH 44140

TRUTH OR JUSTICE #2 / $2.00 ppd
8 1/2 x 11 - copied - 32 pgs.
Interviews with Freewill, Sick of it All, Fed Up, Terminal Confusion, All For One, and Agnostic Front, plus reviews and photos. The interviews deal with topics beside the usual band info stuff yet the all male aspect of the hardcore scene is ignored. (MS)
7507 Todd Pl. / Manassas, VA 22110

ORGASM ADDICT #1 / $1.00 ppg.
8 1/2 x 11 - copied - 24 pgs.
A pretty sloppy zine that has interviews with Suckdog (bad), Donny The Punk (kinda good). Cryptones plus reviews, and punk trivia. (MS)
P.O. Box 1197 / Marshield, MA 02050

OLOGY #1 / 50¢ ppd.
5 x 8 1/2 - offset - 40 pgs.
From the creator of the early 80's punk zine Decline comes this new project that acts as a forum for underground art, poetry, writing and reviews (this issue contains a long one about the Mutants reunion show). Overall, the zine looks good, but at times it's impossible to know who did what due to the lack of credit. (MS)
6020 A Adeline / Oakland, CA 94608

HAG-CORE #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A very obvious first issue from a small town scene that's just stating out. This issue includes local coverage plus interviews with Cheese Weenies and the Undecided. Keep it up. (MS)
3 Beacon St. / Reading, MA 01867

BONE DANCE #5 / $1.50 ppd.
8 1/2 x 11 - offset - 28 pgs.
Interviews with Das Damen, Disosaur Jr., Nice Strong Arm, plus reviews, comics, opinions, art and good articles. (MS)
630 Stoddard / East Lansing, MI 48823

FANZINE REVIEWS

THE BIG PICTURE #2 / $3.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
A basic issue that has interviews with Visions of Change, Bliss, and Babies with Rabies, plus art, poetry, trivia, and photos. I suggest that the editors use a different printing method because $3.00 is way too much money for a copied zine. (MS)
21 Briarwood Crescent / Moncton, N.B. / Canada / E1E 3V5

POISON PLANET #1 / $2.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
One good first issue. An interview on just about every page with some notable bands as well as some unknowns: Murphy's Law, Die Kreuzen, Distempter, Death, Gut Instinct, and others. A lot of good anti-nazi statements. I like how Warzone ignores the question about nazi skins. This guy has his shit together... good zine. (CD)
1055 W. Perry #214 / Peoria, IL 61602

UNDERGROUND CONSTRUCTION #1 / $1.75 ppd.
8 1/2 x 11 - copied - 24 pgs.
Straight edge, straight edge, and more straight edge. Not much variation but still kinda interesting reading. I was impressed by the fact that, in a couple of the band interviews, the bands noted the fact that there are a lot of generic SE bands popping up. Pretty cool. Glad there are some SE folks who are sick of cookie-cutter SE bands. Features Vision, Underdog, Zero Tolerance, and Slapshot. (CD)
84 Hillary / Penfield, NY 14526

RE-IGNITION #3 / $2.00 ppd.
8 1/2 x 11 - offset - 28 pgs.
A good hardcore music zine that has interviews with Verbal Assault, Slapshot, Botherhood, Haywire, Vision, and Private War, plus reviews and photos. Good graphics and content. Worthwhile. (MS)
1163 E. First St. / Tustin, CA 92680

ACTIVATE #13 / $2.00 ppd.
8 1/2 x 12 - offset - 28 pgs.
Interviews with Inhuman Conditions, Doom, Heresy, Hellbastard, RKL, Paradise Lost, and more plus, comics, articles, opinions & reviews. Good reading if these bands are your taste. (MS)
Glen Saxton / 39 Carleton Green Close / Pontefract / West Yorks / WF8 3NN / England

SPIRIT OF YOUTH #2 / $2.50 ppd.
8 1/2 x 12 - copied - 16 pgs. - Dutch
This simple zine is dubbed a skate zine yet it covers more music than skating. This issue has an interview with Epileptic Albino Bullfrogs and Totalitar plus large photos and a couple pages of reviews. All writing is in English. (MS)
Stand United / P.O. Box 3244 / 1400 Yverdon / Switzerland

LEISURE $2.00 ppd.
8 1/2 x 11 - offset - 14 pgs.
A collection of simple short opinionated articles, comics, and sarcastic political art (not as much as expected). This issue is a benifit for the Anti copyright Poster Distribution Service. (MS)
30 Piecefield Place / Adamsdown / Gardiff / Wales / U.K.

INTERREGNUM #2 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Interviews with Vortex, Man's Hate, and Cabal, plus dissucsions with political groups such as Warzone and Sea Shepherd. Also included are reviews and graphics. Good overseas coverage. (MS)
8822 Midvale Ave. N / Seattle, WA 98103

PRIMARY CONCERN #3 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 68 pgs.
Damn good! A very impressive, well organized effort! Well planned, thought-out, and executed. Interviews are mostly with "metal" bands but, at the same time, avoid the "metal attitude". Exodus, Dark Angel, and Geneticide are featured. Very concise reviews of music as well as splatter movies. My only complaint: I'm fed up with Paul Weinman poetry! That guy manages to invade every good zine. Anyhow, Primary Concern kicks! $.50 goes to Greenpeace from every issue, too. (CD)
Marc Fischer / 234 Lloyd Lane / Philly, PA 19151

SKULL AND CROSSBONES #8 / $3.00 ppd.
8 1/2 x 12 - offset - 20 pgs.
Another great issue! This one includes good long interviews with Active Minds, Ignition, Libido Boyz, Raped Teenagers, and Alan Knots, plus articles, opinions, reviews, Polish contacts, and photos. Great. (MS)
Raw Ass / Pigeonhole C.R. / 11 Forth St. / Edinburgh / Eh1 3LE / Scotland

WHAT WAVE #17 / $5.00 ppd.
8 1/2 x 11 - offset - 54 pgs.
Heavy coverage of garage punk, neo 60's, and underground rock via interviews, reviews, articles, photos and news. Thick with words and graphics. Comes with free compilation tape (see review). (MS)
17 Erie Ave. / London / Ontario / Canada / N6J 1H9

ZAP #15 / $3.00 ppd.
8 1/2 x 12 - offset - 56 pgs. - German
Yet another issue of this consistant German punk zine. This issue contains talks with Inner Strength, Bullet Lavolta. Hells Kitchen, Pullerman, Mass Appeal, Urge and Kina plus local news, reviews, opinions and a bit too many cheesy computer graphics. (MS)
Postfach 403 / 3000 Hannover 1 / West Germany

DEAR JESUS #36 / $1.50
8 1/2 x 11 - offset - 48 pgs.
A strong punk zine that covers underground bands and projects and defends the Do It Yourself approach. This issue contains an interview with No Fo An Answer, Nausea, Life's Blood, Ian on Dischord, Soulside, CBGB, plus several well written articles such as one on corporate violence, and not to mention music reviews and photos. Good and recomended. (MS)
P.O. Box 1145 / Cooper Station / NYC, NY 10276

BABY SUE #2 / $1.50 ppd.
7 x 8 1/2 - offset - 16 pgs.
This zine is made up of twisted comics, letters and opinions plus 5 short stories. Funny. (MS)
P.O. Box 1111 / Decatur, GA 30031-1111

UNDERMINE $1.00 ppd.
4 1/4 x 5 3/4 - copied - 32 pgs.
The content of this printed project is made up of Bob Z rants and drawings by Scott Cunningham. The subject matter varies from poltical to shock value. (MS)
c/o Sarris Bookmarketing / 125 E. 23rd St. #300 / NYC, NY 10010

ONE WAY TICKET TO CUBESVILLE #1 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 24 pgs.
This zine contains a mixture of interviews with bands (Doom, Concrete Sox, H.R., Rectify), reviews and humorous writings. Good effort. (MS)
Richard / 22 Windsor Road / Formby / Merseyside / L37 6DY / U.K.

TUNGA-TUNGA #4 / $2.25 ppd.
8 1/2 x 11 - copied - 20 pgs.
After a long wait issue four comes out and contains great interviews with 7 Seconds and Culture Shock, plus several pages of long reviews and large photos. Along with the interesting content, the graphics capture your eye and help create the zine's strong personality. (MS)
3329 Lonefeather Cres. / Mississauga / Ont. / Canada / L4Y 3G6

WORDBURGER $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
An interesting mixture of graphics, good stupid humor, art, and a general "want to be East Bay" attitude. (MS)
325 Douglas / S.F., CA 94114

PRODIGY #1 / $1.00 ppd.
7 x 8 1/2 - copied - 36 pgs.
This issue contains short interviews with The Effigies, Cirle Jerks, and Misguided Youth, plus reviews, scene reports and pictures of the editors. (MS)
109 Rhum Place / Garner, NC 27529

FUN ZINE #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
Short interviews with All, Hamsters on Crack, The Undead, and some funny words from Henry Rollins, plus articles, reviews and opinions. (MS)
2 Knox Terr. / Totowa, NJ 07512

CHAOS COMICS #11 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Nothin' but comics here. Lots of obnoxious and silly stuff. A lot of private jokes here which no one but the authors would understand. Not really all that funny, but still fun. They even poke fun a MRR. Gasp! (CD)
Randy Babichuk / 44 Morley Ave / Woodgreen, N22 / London, England

C.H.A.P.S. #1 / $1.50 ppd.
8 1/2 x 11 - newsprint - 18 pgs. - Spanish
This zine is put together by women involved with the punk and deals with political issues via articles and graphics. (MS)
Ana Laura Hernaudez Mtz. / Appo 11 351 Cp. 06101 / Mexico D.F. / Mexico

LOOKOUT #33 / $1.00 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
L.L. put together another issue packed full of his rants and opinions via articles, reviews, bits of information, and local music news plus a couple of silly photos. Always good reading even if Lawrence tries to create history through gossip. (MS)
P.O. Box 1000 / Laytonville, CA 95454

ANFALL #6 / $2.00 ppd.
6 x 8 1/4 - copied - 16 pgs. - Polish
I can't read it, but if you can, it looks like it would be worth your while. Articles on ecology, Crass, "hardcore bands", and vegetarianism. Looks good from what I can decipher. (CD)
Piotr Frankowski / Ul. Pusta 3S/11 ? 21-500 / Biaka / Podlaska / Poland

THE PIT #4 / $2.00 ppd.
8 1/2 x 11 - newsprint - 44 pgs.
Great zine! Totally impressive. Very well organized, squeaky clean layouts. Intelligent, concise reviews. Interviews include Dissent, Prong, Resistance, and four bands whose names start with the letter "A". This staff is a force to be reckoned with! (CD)
P.O. Box 9545 / Colorado Springs, CO 80932

FLIPSIDE #61 / $2.50 ppd.
8 1/2 x 11 - newsprint - 92 pgs.
This here's a much better than average issue. More variety than usual. More interviews than you can shake a chimp at. Includes Blast, Murphy's Law, Pitchfork, Uniform Choice, Insted, Cro Mags, 24-7 Spyz, Live Skull, and a lovely color cover with Celebrity Skin. This also seems to be the "let's slag Lawrence Livermore" issue. (CD)
P.O. Box 363 / Whittier, CA 90608

FANZINE REVIEWS

BUSH WHACKER #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Interviews with Lärm, Underdog and Manic Depression, plus loads of music and zine reviews. Simple. (CD)
P.O. Box 23 / S. Gardiner, ME 04359

IT'S ALL RIGHT TO BE AN ASSHOLE #2 / $1.25 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
An interview with GG Allin, some reviews, crossword puzzle, and an editorial that defines being an asshole. Sorta funny, kinda predictable. (MS)
P.O. Box 3383 / Butler Quaters / Mpls., MN 55403

CREEPY #8 / $1.00 ppd.
8 1/2 x 11 -copied - 32 pgs.
This is a joke, right? Right? No? You mean there are neanderthals out there who really do like Skrewdriver? And there are actually people who think that anyone with a different viewpoint from theirs is automatically a "commie" or a "faggot"? And you mean these guys put out a zine? Required reading for racist motherfuckers. (CD)
P.O.Box 28472 / Kansas City, MO 64118

PUNKSTYLES OF THE RICH AND FAMOUS #1 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A fun first effort featuring good Sockeye and Lawrence Livermore interviews. Comics and clippings make up the rest. I'd suggest expanding layouts to make use of empty space, but otherwise this is a very good start. (CD)
Garrick Roshau / 1236 Burnham Dr. / San Jose, CA 95132

YOUTH LIB #1 / $1.00 ppd.
7 x 8 1/2 - copied - 20 pgs.
Very interesting reading. A thoughtful collection of articles on young people "fucking with the system". Street living, school, and children and sex among other topics. Good effort. (CD)
c/o Syndicat des Eleves / 2035 Boul. St - Laurent / Montreal, Quebec, H2X 2T3 / Canada

RAISING HELL #20 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Damn good! The "Special Kiss A Koper Issue" features interviews with Pink Turds In Space, Killdozer, and Disturbed. Other band goings-on, reviews, opinions, and humor. Impressive, well planned layouts and graphics.Worth saving your milk money for. (CD)
Box 32 / 52 Call Lane / Leeds / West Yorks / LS1 6DT / England

EAR OF CORN #6 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
Interviews with The A.G.'s, Alice Donut, Psycho Sin, and Funny Wagon plus reviews and opinions. Layouts could use some creativity but never the less a consistantly produced zine. (MS)
P.O. Box 2143 / Stow, OH 44224

JACKHAMMER POGOSTICK #1 / $2.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
Interviews with Tad, Lost, and My Three Scum also included are reviews and opinions. Not one skull with a mowhawk. Good Effort. (MS)
2136 W. 22nd St. / Erie, PA 16502

GROWING #6 / 50¢ (2-stamps) ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Interviews with The Bags, Book of Love, and Idaho Syndrome plus a lot of articles, stories, reviews and various wrtings. Lots to read. (MS)
4946 W. Point Way / W.V.C., Utah 84120

NO LONGER SILENT #2 / $1.25 ppd.
5 1/2 x 8 1/2 - offset - 20 pgs.
An anarchist zine that contains short editorials, opinions, articles, information, poetry, and art. Simple content but good effort. (MS)
P.O. Box 3582 / Tucson, AZ 85722

POSITIVE INFLUENCE #5 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
Interviews with Uniform Choice, Up Front, Forthright, and Turn It Around, plus reviews, photos and local news. Good effort. (MS)
1031 Santa Cruz / San Pedro, CA 90731

WAJLEMAC #6 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 40 pgs.
A bit of a let down from past issues this new one includes short interviews with Blind Approach and the Libido Boys, plus reviews, fiction, and an article about Ska. (MS)
P.O. Box 312 / Larkspur, CA 94939

CABLE STREET BEAT REVIEW #3 / $2.00 ppd.
8 1/2 x 12 - offset - 20 pgs.
This is the zine of the anti-fascist music organization Cable Street Beat. This issue has interviews with Snuff and The Deltones plus political articles, information and opinions all that take a strong stance against nazis and racists. Good reading. (MS)
P.O. Box 273 / Forest Gate / London E7 / England

THINK FOR YOURSELF #12 / CHASING RAINBOWS #2 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 60 pgs.
A great split zine that combines politics and music. T.F.Y. contains music reviews, opinions, comics, writings and an interview with Roy Bailey. C.R. concentrates on sex and has 3 interviews with men taklking about sex and relationships plus a true story that examines the attitudes involved in getting an abortion.Other various bits of opinions and information are included. Good reading. (MS)
Paul Rutherford / 7 Russell Pl. / Busby / Glasgow / G76 8JW

HELLWELDERS #17 / $1.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
This zine mainly deals with social political issues as gay rights, the availblity of condoms, and being punk in prison also included are news clippings, comics and opinions. The handwritten text is almost unbearable. (MS)
P.O. Box 690816 / San Antonio, TX 78269

GOD IS AN ASSHOLE #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A roughly thrown together zine that contains reviews, news, opinions and a short tribute to Abbie Hoffman. Simple and sloppy but with good intentions. (MS)
25686 Nugget / El Toro, CA 92630

THE WEEDEATER #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Formerly called Red Raspberry this zine covers political concerns via short articles, editorials and information. (MS)
c/o Ancoragre Press / USF #3146 / Tampa, FL 33620

BOILING POINT #2 1/2 / $1.50 ppd.
8 1/2 x 11 - copied - 18 pgs.
A good hardcore zine that has long interview with Choke from Slapshot and a conversation with Dave Smalley, plus reviews, articles, letters, photos and opinions. Good! (MS)
8 Oakland Pl. / Summit, NJ 07901

GRIM HUMOUR $4.00 ppd.
8 1/2 x 12 - offset - 104 pgs.
A pretty amazing zine packed full of reading material and graphics. This issue has interviews with Rapeman, Fugazi, Naked Raygun, Faith No More, Rollins Band, Godflesh, Lydia Lunch plus reviews and photos. The rest of the zine has long articles that vary from Manson, to horror flicks to an interview with Ian Banks. Graphic wise the zine uses comics and stark black and white images. Good. (CD)
Richard / 7 Wentworth Gardens / Bullockstone / Herne Bay / Kent / CT6 7TT / England

DEAD BEAT #1 / $1.50 ppd.
8 1/2 x 11 - offset - 32 pgs.
A great first issue that contains interviews with Soulside, Snuff, Perfect Daze, Mad at the Sun, and Stink plus reviews, opinions, photos and great layouts. Get It. (MS)
3 Freeland Place / Bristol / BS8 4NP / UK

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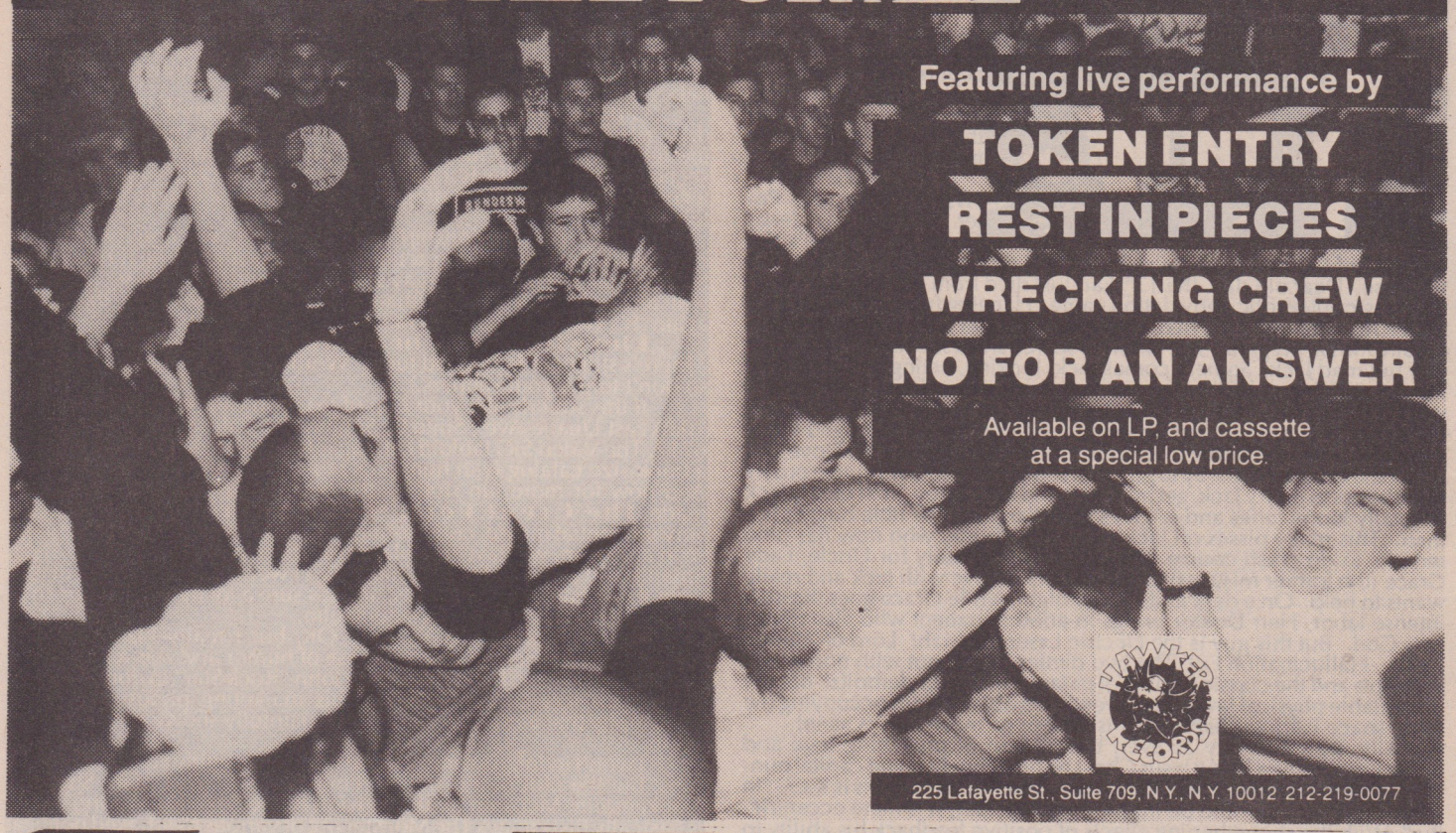

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MOVIE REVIEWS

Consume or Be Consumed

Movies with Jerod Pore

Hey campers! Sorry about that awful guest opinion column. It was supposed to enlighten y'all on the conflict of reality vs. perception and other high concept bullshit. I was way weirder than usual that day. Back to the matter at hand.

The Ruling Class stars Peter O'Toole as Jesus Christ. Well, he's the 14th Earl of Gurney but he just thinks he's the almighty creator of the universe. Dear old dad, the 13th Earl just died from going too far with his classic autoerotic aphyxiation game. Hanging from a silken noose above his well travelled bed, dressed in a ballet skirt and peak of the empire military regalia. The family is scared shitless as there is no other heir but mad Jack. So here comes Jack, looking, acting and sounding like an enlightened Christian master. And his madness is infectious when one on one. But oh no, a begnin insanity preaching love and understanding just will not do for a member of this priviledged class, especailly when he's able to temporarily convince others that love and understanding are the way to go. With no other recourse, Uncle orders his mistress to marry Jack, get pregnant and if it's a boy, he'll certify Jack as totally loony tunes and reign as guardian until the little bugger is a man. This really pisses off Jack's German shrink, who now has nine months to do crash course therapy. Unfortunately for Uncle, Lady Grace (the former mistress) is now totally in love with Jack and really wants to help. On a dark and stormy night, while Grace goes through intense labor, Herr Doktor brings in another patient who also thinks he's God. But this guy is the Electric Laser Messiah! Lord of Atomic Hosts. Hallucination Fu! The two dieties fight it out with non-linear concepts and the classic hurling of pataphysical thunderbolts! But the undeniable physical law that prevents two objects from occupying the same space is triumphant. Jack is Jack once more. He is sane!

Actually, he's as crazy as ever, but instead of preaching love and understanding and being Jesus Christ he preaches fear and capital punishment and he's really Jack the Ripper. But, for an Earl this is K.O. "In a tradesman, this would be insanity. For an Earl, it is mere eccentricity." With the strengthening effects of positive feedback his ability to pass his acceptable madness onto others with permanence. Uncle calls in the Master of Lunacy to certify him, but a few choruses of the Eaton rowing song and he is declared the sanest man in England. His aunt comes on to him and he kills her, Jack the Ripper's first harlot victim, and lays blame on his loyal butler. Uncle could care less about his wife's death but when control starts slipping, he has a heart attack. With words alone Jack is able to kill and mentally disable. Now he's ready to take his seat in the House of Lords. With passion he infects them with his vision of Death and Decay. The Lords sing *Onward Christian Soldiers* as parliament sets about the return of flogging and hanging.

Yeah, this flick is way recommended. Shot with the ultrarealistic coloring found in other faves dealing with madness. Put it up there with Twinkle, Twinkle Killer Kane and A Clockwork Orange. This shit rocks!

Exploit Yourself

Movies with

Mitzi Waltz

Back when I was a young punk rock gal in New Mexico, I fell under the spell of a fellow named Sebastian. He introduced me to all sorts of debauchery that I probably would have been better off without. The guy was full of great stories, though, one of which concerned the making of a bad drag film at some sleazy San Francisco hotel back in the early 70s. The flick was called **Elevator Girls In Bondage**, and I've been keeping my eyes peeled for it ever since.

Imagine my surprise when I find it listed for sale in a tabloid-style catalog put out by Video SIG. All of Video SIG's thousands of titles, which run the gamut from old silent classics like **Potemkin** to obscure foreign surrealist films and educational videos, are available for $14.95 (or less if you order a bunch.) It's a great resource for vid nuts.

Elevator Girls In Bondage was made in pretty good color. Video SIG's version has been redubbed by the filmmaker, Michael Kalman, and another guy, James Partridge — and if this is a redub, I can just imagine how bad the original voice-over was! But that's OK, the flick is strictly trash — of the best kind, of course. The "plot" involves the plight of several elevator "girls" (I think there are some real girls in this movie, but most of the girls are definitely boys, even if they do have tits and no visible penile extensions) in a sleazebag hotel. Exploited by their fiendish Divine-like boss, over-sexed and underpaid, theirs is a life of endless toil in bikini panties and pillbox hats.

Girl talk, college-boy bondage, fun with Spanish Fly, bad glitter drag, platform shoes and satin bellbottoms — this movie has it all. I thought it was pretty fun, even though it gets a bit slow during the section where the elevator girls go on strike. It includes footage of the legendary Angels of Light drag troupe in a tropical-theme stage show, too.

What's the relationship to punk? Well, we could start with etymology, but once upon a time there was a great deal of overlap between offbeat parts of the gay scene in SF and the punk scene. What with all this Homocore stuff (thanks, Tom J.!), that's starting to happen again. It's cool, just like this movie.

Elevator Girls In Bondage ends with the legend, "There's still time for a good fuck." Words to live by (but this is 1989, so don't forget your rubbers.)

If this sounds like your cup of tea, you can reach Video SIG at 1030 East Duane Ave., Suite C, Sunnyvale, Calif. 94086; (800) 245-6717. The Video SIG tabloid catalog is free, but the company also has a book-size catalog with hundreds more movies available for $4.95. And now for more fun stuff — the best punxploitation movie ever made, **The Great Rock'N'Roll Swindle**. This has been a very influential movie, considering that very few people have actually seen it. I mean, we have it to blame for abominations like Sigue Sigue Sputnik and Jesus and Mary Chain, don't we? It's actually a lot of fun, even if you hate the Sex Pistols, and it's sure a lot more inspiring than the average educational marketing film.

Me, I think the Pistols were OK, but I really liked Malcolm McLaren more. He had a better sense of humor and was a lot smarter than the guys in the band (including John "Rock Star" Lydon.) Swindle is more or less an exposition of his marketing philosophy. It's a philosophy that works, as we've been painfully shown time and time again.

I won't indulge in one of those horrible lengthly critical comparisons, but the plot of this movie reminds me a lot of Mary Shelley's Frankenstein. McLaren (in this version of the Sex Pistols story, which is basically his) creates The Monster out of various half-baked political ideas that are floating around Europe, a certain deconstructed street "fashion" that he'd been repackaging for sale at his boutique and the most basic elements of rock'n'roll. The Monster lives, but instead of destroying the "culture" industry it gives it a kick in the pants. The villagers are scared shitless, The Monster turns on its creator...well, you get the idea.

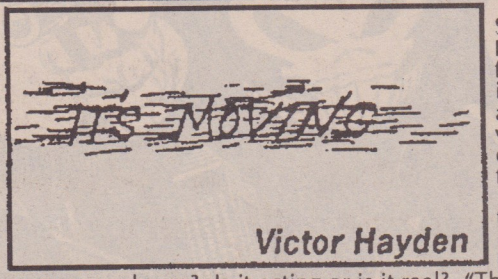
As a film, Swindle is pretty slap-dash. It's got great bits — I like the Tenpole Tudor "Who Killed Bambi?" thing, the Pistols revival disco band and the scenes filmed on the band's tour bus best — but they don't always fit together. Is it deliberate artistic cognitive dissonance or just too much cocaine? Hell if I know. There's a lot of obvious filler, especially in the title sequence, but I won't complain too hard. Of course, the live stuff is great, especially footage from early shows and the band's final, fucked-up show in San Francisco.

So far as I know, legitimate copies of Swindle are not available on video. Boy, am I glad my favorite local vid shop carries bootlegs! If yours doesn't, ask around. With any luck you'll find one that's intact (mine wasn't.)

If you've made a movie or video that you'd like to see reviewed here, or if you know of one that should be, drop me a line c/o MRR. And until next month — go exploit yourself!

It's Moving

Victor Hayden



Blood Sucking Freaks is a great film that knows what it is doing all the way, at all times. (Anyone who thinks they are a critic should see this film immediately!)

Almost cartoon like people drift in and out of this film. Faces of cheap make up or no make up? Is it acting or is it real? "The new shipment has arrived Master" hints at what's on the way. The film leans toward off colors, the blood which flows freely is sort of a purple-magenta shade, while internal parts shine with a grape over green quality. Perfect conflict. The lighting is direct and underlines all of the important details. (For anyone who cares or knows the difference, this is John

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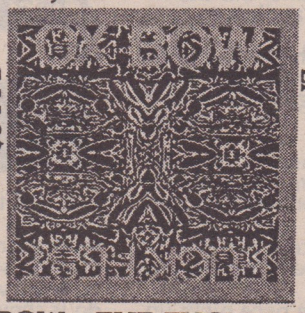

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$6PPD — 005 LP

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MOVIE REVIEWS

Waters on evil.)

Very real, detailed scenes of sadistic pleasure keep up the mood. Endless naked girls (snatched off New York streets) play dumb throughout this laced with symbolism slipping Freudian style right and left. "Sardus Theatre of the Macabre" is the location for all of this action. Now the message starts to form. A critic is part of the audience at one of these great shows created by Sardus.

He does not like what he has seen and in typical higher than thou fashion, 'critic' threatens to damage the future of this artist's work. Why? Because he can?? Fuck that!! Sardus has the guts to deal with this problem. The tables get turned once and for all! A new solution to the long overdue problem of a critic.

After all who the fuck is a critic? What do they base their superior ability to judge another's work on? Who gives them this power to casually express their view regardless of the damage or help it creates?

The critic is kidnapped from an art gallery and strung up properly, metal and leather. Then a great face to face scene of artist vs. critic happens. "Unless you agree that my theatre is true art..Are you ready to accept my domination?"

The critic resists. Too bad, too good. Now the pace picks up, the story starts to unfold with a fabulous variety of pain. We witness it all non-stop with very little left to the imagination. "After all, what good is the show without a critic?"

The scenes are all very strong, with just enough kitsch hanging around to make it all the more real.

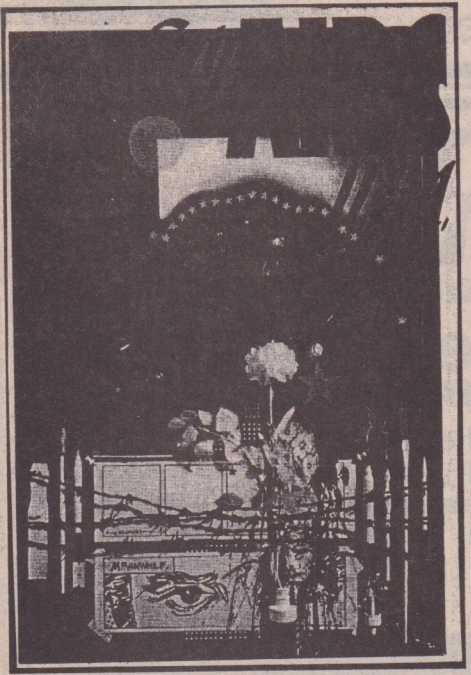
This sucker rips. Split level timings and messages make it all just too good! It would be too much like a critic to say anymore, so just rent this video and decide for yourself. Who else can?????

DO THE RIGHT THING by Spike Lee takes place in Bedford-Stuyvesant, a working class neighborhood in New York whose ethnic make-up is primarily Black and Puerto Rican. Spike has said that the film was inspired by the Howard Beach incident a year or so ago in New York, when some young black kids made the "mistake" of wandering into a white working class neighborhood where they got the shit beat out of them-one of them, forced out onto a highway, was killed. Although the events in the film bare little resemblance to the Howard Beach facts, the substance is the same—how racism leads to violence. The film doesn't attempt to figure out how and where racism begins, racism is taken as a given. What it does do is show how fragile the breaking point is, how the most inconsequential event can lead to disaster.

The two main characters—Spike Lee as Mookie, and Danny Aiello as Sal, the owner of the Pizzeria where Mookie works—are so well-developed that it is impossible to believe, at the end of the film after all the violence has gone down, that one is more "right" than the other; they're both right and they're both wrong. When the characters leave the screen at the end and two lengthy quotes appear, one from Martin Luther King and then one from Malcolm X, you have the same thought—they're both right and they're both wrong.

BOOK REVIEWS

Reviewers: Mary Jane (MJ), Lily Valentine Smith (LVS)Joel Wing (JW), Steve Beaumont (SB), Jerod Pore (JP)

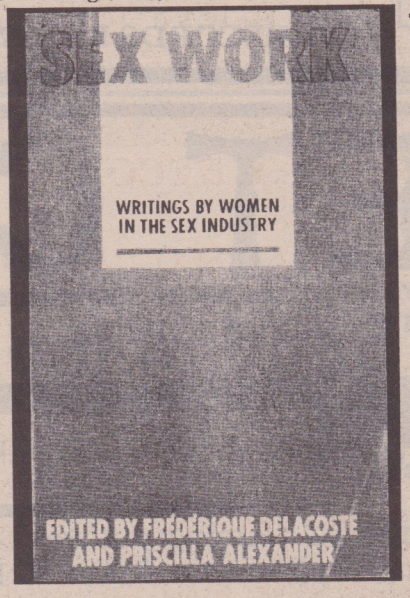


Strip Aids USA (San fransisco: Last Gasp, 1988), $9.95.

"A collection of cartoon art to benefit people with AIDS." Now, I bet you're saying "No more boring AIDS stuff." Wait - this is a cool comic book that deals with issues surrounding sexuality and AIDS. It's entertaining and thought provoking. Parts of it are even funny! Some of the artwork is pretty nifty, some's pretty corny ("Little Condom that Could"), but it's all got a good point. It's an enjoyable change from the usual dry, complicated AIDS literature around. Over 100 U.S. artists contributed to this, so there's a wide range of styles and approaches. It's an in-your-face affront to the attitude that only certain deviants and perverts and anybody-but-me can get AIDS. I've heard people say "I'd never sleep with the kind of girl that would have AIDS", so it's good to see a book that attacks that while reaching that same audience that needs it. The comics do a good job confronting the fear and ignorance the mass media perpetuates. Instead, they encourage tolerance and education as tools to combat it. This is a much more effective approach than the hysteria everyone seems to thrive on.

I really liked Strip Aids. It will definitely entice all you comic freaks. It sucks you into it, though some parts are saddening. Sometimes you need to put it down and think about it before you can read further. There's plenty to think about.

Buy this book. With benefits going to Shatni Project, a non-profit San Fransisco group that provides emotional and practical support for people with AIDS, it's more than worth the money. And yeah, use condoms. (MJ)



***Sex Work*, edited by Frederique Delacoste & Priscilla Alexander (Cleis Press, PO Box 8933, Pittsburgh, PA 15221, 349 pgs, $10.95)**

Sex Work is one of the few books that brings sex workers into focus as human beings. This is probably because it draws from the most reliable sources, the workers themselves. The text is comprised of writings by woman who work in all aspects of the sex industry ranging from porn actresses to dancers to street prostitutes, and is a vital cross-section of their experiences, philosophies and ideals. Though the book does not appear to rally for a specific cause, it does encourage the burgeoning alliance between progressive-minded sex workers and the feminist movement, and the need for decriminalization of sex work. If the book serves any relevant purpose to those outside of the business, it teaches that there is tremendous diversity of race, class, and circumstance among this work force, and that, as well as the workers themselves, should be respected.

The book changes tone with each individual piece. Some are entertaining, some surprising, but ALL of them are tense. It appears as if, and may very well be, it's the first time these woman are allowed to vent their job-related frustrations, and there are many: police harrasment, social stigma, dangerous working conditions, drugs, etc.

The end of the book provides profiles and statements of intent of various international sex worker organizations, as well as a hefty bibliography and short autobiographical descriptions of all the contributors. It is heavy at times, simply due to it's sincerity, but the resulting enlightenment regarding "that kind" of work is well worth the weight of the content. Read it and see if you dare to stereotype sex workers again. (LVS)

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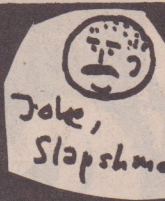
What the Scensters are saying about

LOOKOUT! RECORDS

Those kids are a bunch of dorks.
...Mr. Choke, lead tap dancer of Slapshot's Silly Sircus and the Stars and Stripes Shaved For Battle Traveling Carnival.
Buncha fucking posers. Their records don't even got skullz and you can't mosh to them.
...Spike Anarkie, lead singer, the Fucken Shitz
Hail Satan, burn the flag.
Walter "Floppy Ass" Glaser

ZINES
Lookout #31, 32 33 (yes, it's finally out!)
Homocore #3 and 4
Absolutely Zippo #10 and 11

DOUBLE LP
The Thing That Ate Floyd
(34 California bands that can't or won't mosh)



7" RECORDS
Corrupted Morals *Chet*
Operation Ivy *Hectic*
Crimpshrine *Sleep, What's That?*
Isocracy *Bedtime For Isocracy*
Plaid Retina *Plaid Retina*
Sewer Trout *Songs About Drinking*
Yeastie Girlz *Ovary Action*
Neurosis *Aberration*
Surrogate Brains *Surrogate Serenades*
Eyeball *Prosthetic Head*
Crimpshrine *Quit Talkin', Claude*
Kamala &the Karnivores *Girl Band*
Green Day *1000 Hours*

The Neurosis *Aberration* EP has been remixed and remastered

LPs
Plaid Retina *Pinkeye*
Operation Ivy *Energy*
Lookouts *One Planet One People*
Spy Rock Road
Stikky *Where's My Lunchpail?*
(The CorruptedMorals LP will be out in September)

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• Initial charge, mixed (12's & 7")	1.00	3.00	5.50	7.40	4.60
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• Each additional 7"er	0.10	0.20	0.70	1.00	0.30

NEW RECORDS AND TAPES

Artist	Title	size	Price	Country
A Witness	Sacred Cow Heart	CD	9.60	UK
A Witness	Sacred Cow Heart	LP	6.00	UK
Abbreviated Ceiling	Abbreviated Ceiling	12"EP	1.80	USA
Anti Seen	Raw Shit	LP	6.30	USA
Armia	Armia	LP	7.20	Poland
Asta Kask	Plikten Fram For Allt	7"EP	3.50	Sweden
Babes In Toyland	Dust Cake Boy	7"	2.40	USA
Bhopal Stiffs	E.P.A.	12" EP	4.20	USA
Boys From Nowhere	Going Too Far	7"	1.65	USA
Boys From Nowhere	Jungle Boy	7"	1.65	USA
Brains Of Humans	Game 88	7"EP	3.60	Swiss
Cakewalk	Cakewalk	7"	2.40	Norway
Cannanes	No One	7"EP	2.10	USA
Cattle	Cattle Call	7"	1.80	USA
Chronical Diarrhoea	Abstract Carnage	7"EP	2.80	W. Germ.
Couch Flambeau	Ghostride	LP,Cass	6.45	USA
Crippled Pilgrims	Head Down Hand Out	12"EP	4.80	USA
Damned, The	Mindless, Directionless	LP, cass	6.00	UK
Damned, The	Mindless, Directionless	CD	9.60	UK
Death Ride '69	Elvis Christ	LP	6.00	USA
Dezerter	Ziemiajestplaska	LP	7.20	Poland
DI	Surfin Anarchy	7"	1.85	USA
Dissent	Epitome of Democracy	LP, cass	6.00	USA
Dissent	Boy Eats Own Head	7"EP	1.80	USA
Dissent	Dissent	LP	6.00	USA
Easy Goings	Easy Goings	7"	1.45	USA
ERL	Creepin' Mujetderreh	7"	2.40	USA
Feisty Cadavers	Dead Giveaway	7"	1.90	USA
Feisty Cadavers	Dying Art	7"EP	2.15	USA
Fiendz	Havin Fun	7"	3.60	USA
Flatmates	I Could Be In Heaven	7"	2.10	UK
Fugazi	Margin Walker	12"EP,	4.50	USA
Funseekers	Frenzyfying	LP	6.00	USA
Generic	Torched	7"EP	2.65	USA
Girl Trouble	Riverbed	7"	2.10	USA
Go Team	February	7"	2.10	USA
Go Team	January	7"	2.10	USA
God Bullies	Mama Womb Womb	LP	5.80	USA
Grisly Fiction	Scrape Face	LP	5.15	USA
Groovie Ghoulies	Appetite For Adrenochrome	LP	6.55	USA
Hated	Every Song	LP	5.00	USA
Haywire	Private Hell	LP	5.20	USA
Hostages Of Ayatollah	Simply Too Much Nothing	LP	7.20	W. Germ.
Inca Babies	Evil Hour	CD	9.60	UK
Inca Babies	Evil Hour	LP,cass	6.00	UK
Jawbreaker	Busy	7"	2.00	USA
Jean Paul Satre Exp.	Love Songs	LP, cass	6.00	N. Z.
Jean Paul Satre Exp.	Love Songs	CD	9.60	N. Z.
Katharsis	Suspension of Belief	LP	5.40	USA
Killdozer	Yow	7"	2.10	USA
Knifedance	Wolf Hour	LP	6.00	USA
Krixhjalters	Hjalter Skelter	12"EP	6.10	Sweden
Krull	Anguish	7"EP	2.40	France
La Pestilencia	La Muerte	LP	8.70	Colombia
Moskwa	Moskwa	LP	7.20	Poland
Moss Icon	Mahpiua Luta	7"EP	1.45	USA
PHC/Infest	PHC/Infest	flexi	1.80	USA
Plaid Retina	Pink Eye	LP	6.00	USA
Primus	Suck On This	LP	5.80	USA
Prisonshake	Deanna	7"	2.25	USA
Psychic TV	Allegory and Self	CD	9.60	UK
Psychic TV	Allegory and Self	LP,cass	6.00	UK
Puke	Back To The '30s	7"EP	3.50	Sweden
Rancid Hell Spawn	Jumpin' Jack Flesh	LP	7.70	UK
Shamen, The	Drop	CD	9.60	UK
Shamen, The	Drop	LP,cass	6.00	UK
Shamen, The	What's Going Down	CD	9.60	UK
Shamen, The	What's Going Down	12"EP,c	5.50	UK
Slam	Welcome Home	7"EP	3.50	Sweden
Slint	Tweez	LP	6.50	USA
Social Distortion	1945	12", cas	3.25	USA
Social Distortion	Another State of Mind	7"	1.85	USA
Social Distortion	Mommy's Little Monster	LP, cass	6.05	USA
Some Velvet Sidewalk	I Know	7"	2.10	USA
Stikky	I & I & That Guy Over There	7"EP	2.40	USA
Sun City Girls	You're Never Alone...	7"	1.80	USA
Swamp Oaf	Swamp Oaf	LP	6.60	USA

SOME STUFF THAT WE STILL HAVE

Artist	Title	size	Price	Country
A.G's	Bryan's Song	7"EP	1.80	USA
ABs	Turbosphinct	12"EP	4.40	UK
Adrenalin OD	Humungousfungusamongus	LP	7.25	USA
Alice Donut	Bucketfulls of Sickness...	LP	6.00	USA
Allin, G. G.	Always Was , Is...	LP	5.90	USA
Allin, G. G.	E.M.F.	LP	5.90	USA
Apes of Wrath	Apes of Wrath	flexi	1.10	W. Germ.
Artless	Crassdriver	LP	8.05	USA
Bad Attitude	Inner Motives	7"EP	1.80	W. Germ.
Bad Dress Sense	Goodbye ...	12"EP	5.00	UK
Banana Fish	Banana Fish	7"	2.10	USA
Beefeater	House Burning Down	LP	5.85	USA
Beefeater	Plays for Lovers	LP	5.10	USA
BGK	Nothing Can Go Worng	LP	6.00	Holland
Biafra, Jello	No More Cocoons	2LP, cass	8.00	USA
Big Drill Car	Small Block	12"EP	3.10	USA
Billy and the Willies	Life in Hotelrooms	LP	7.50	W. Germ.
Billy and Willies	Dogshit	LP	7.30	W. Germ.
Bongwater	Double Bummer	2LP	9.00	USA
Boy Hairdressers	Golden Showers	12"	5.05	Scotland
Brigman, George	Silent Bones	7"	2.85	USA
Bristles	Boys Will Be Boys	7"EP	3.30	Sweden
Broken Toys	Smash Some Pumpkins	7"EP	2.00	USA
Bullet Lavolta	Bullet Lavolta	12"EP, ca	4.50	USA
Burnt	Charlie Brown	7"EP	1.80	USA
Butthole Surfers	Locust Abortion Technician	LP	5.90	USA
Cargo Cult	Strange Men Bearing Gifts	LP	5.90	USA
CCM	Into the Void	LP	7.76	Italy
Celibate Rifles	Celibate Rifles	LP	9.60	Australia
Celibate Rifles	Sioderoxylon	LP	9.60	Australia
Christ On a Crutch	Spread Your Filth	LP	4.80	USA
Christ on Parade	A Mind Is A Terrible Thing	Cass.	5.95	USA
Chronic Disorder	Blithering Idiots	LP	5.40	USA
Citizens	On the Move	LP	6.00	USA
Clay Idols	Every Day Starts Like This	12"EP	3.95	USA
Clayton. Jeff	Jeff Clayton & the Slimegoats	7"EP	3.00	USA
Code of Honor	Beware the Savage Jaw	LP	6.00	USA
Collaps	Bacteria	LP	7.30	W. Germ.
Corrupted Morals	Chet	7"EP	1.80	USA
Creamers	Creamers	7"	2.40	USA
Crimpshrine	Quit Talkin Claude	7"EP	1.80	USA
Crowd Of Isolated	I Try To Tell	LP	6.35	W. Germ.
Crucifucks	The Crucifucks	LP	6.00	USA
Crucifucks	Wisconsin	LP	6.00	USA
Cunts	1978-88	LP	5.85	USA
Dadistics	Modern Girl	7"	.70	USA
Dag Nasty	Can I Say	LP,cass.	5.60	USA
Dag Nasty	Wig Out At Denko's	LP,cass.	5.10	USA
Dain Bramage	I Scream Not Coming Down	LP	4.95	USA
Dead Kennedys	Frankenchrist	CD	8.40	USA
Dead Kennedys	Frankenchrist	LP,cass.	6.00	USA
Dead Silence	Beginning of the End	LP	5.76	USA
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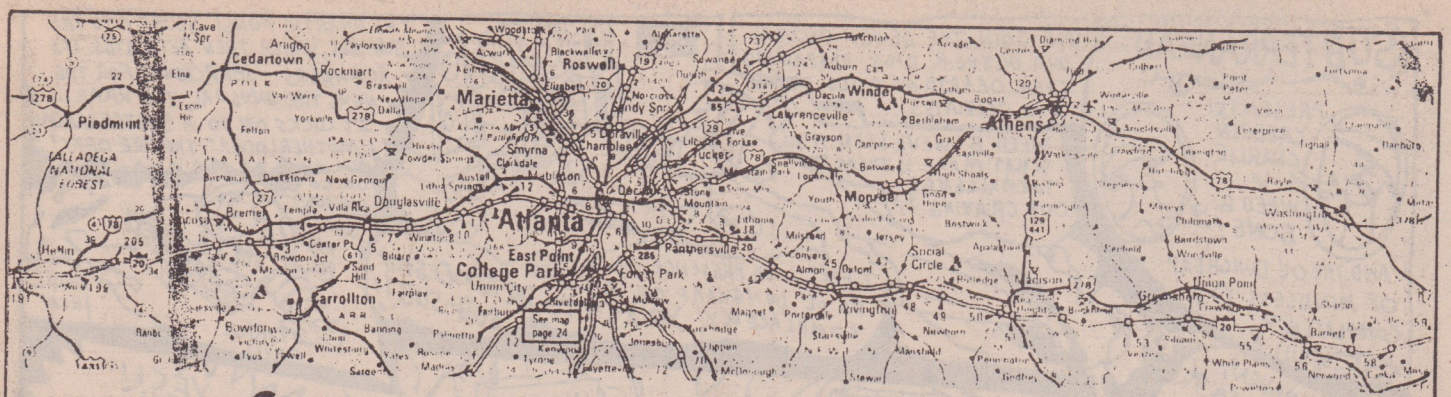
Detox	We Don't Like You Either	LP	4.80	USA
Dicks, The	These People	LP	6.00	USA
Didjits	Hey Judester	LP	5.90	USA
Die Kreuzen	Century Days	LP	5.90	USA
Die Kreuzen	Die Kreuzen	LP	5.90	USA
Dioxin	Dioxin	LP	8.40	W. Germ.
Dispossessed	For the Benefit for Mr. Kite	7"	2.10	USA
Distortion X	El Topo	LP	5.60	W. Germ.
Divine	Born to be Cheap	7"	2.15	USA
DOA	War On 45	12"EP	4.20	Canada
DOA	Winter of Discontent	12"EP	4.20	Canada
Donner Party	Donner Party	LP	5.95	USA
Dresden 45	Paradise Lost	LP	4.80	USA
Drowning Roses	Things Are Not the Same	LP	6.20	W. Germ.
Dwarves	Toolin' For A Warm Teabag	12" EP	6.00	USA
Egghunt	Egghunt	7"	2.05	USA
Electric Love Muffin	Playdoh Meathook	LP	7.25	USA
Embrace	Embrace	LP	5.10	USA
Enemy	School Lunch Victim	7"EP	2.20	USA
Ewings	Move On	7"	3.00	Germany
Exploding White Mice	Brute Force & Ignorance	LP	10.45	Australia
Faith No More	We Care A Lot	LP,cass.	6.00	USA
False Prophets	Implosion	LP	6.00	USA
Fang	Fang	7"	3.60	USA
Fang	Landshark	LP	3.90	USA
Feedtime	Cooper-S	LP	5.95	USA
Fester Fanatics	What Choice Do We Have	LP	10.10	Australia
Fire Party	Fire Party	12"EP	3.85	USA
Five Les	5 Les	7" EP	3.00	Belgium
FOD	Shatter Your Day	LP	7.25	USA

Artist	Title	size	Price	Country
Flesh D-Vice	The Night She Returned	12"	7.40	N. Z.
Flipper	Generic Flipper	LP	6.00	USA
Flipper	Gone Fishin'	LP	6.00	USA
Flitox	Cet Homme Est Mort...	LP	6.85	France
Frightwig	Cat Farm Faboo	LP	6.00	USA
Galaxie 500	Today	LP	5.40	USA
Genossen	Genossen	7"EP	2.40	W. Germ.
Gna Gna	Terrible Unexpected Brain..	LP	7.20	Switz.
Go To Blazes	Go To Blazes	LP	5.55	USA
Groovy Ghoulies	Armageddon 2000	7"	1.00	USA
Groovy Ghoulies	Don't Go Out	7"	1.00	USA
Gwar	Hell-O	LP	6.00	USA
Happy Go Licky	Happy Go Licky	12"EP	3.85	USA
Happy World	Flowing Field	LP	6.00	USA
Hunger Artist	Who Changed?	7"EP	2.20	USA
Lookouts	One Planet, One People	LP	4.80	USA
Maggot Sandwich	Get Off The Stage	LP	4.20	USA
MFD	All of This	7"EP	1.50	USA
Minor Threat	Salad Days	7"EP	2.10	USA
Moral Crux	The Side Effects of Thinking	LP	4.90	USA
Mr. T Experience	Big Black Bugs Bleed Blue Bloo	12"EP	4.50	USA
Nikoteens	Hardcore Holocaust	LP	6.40	W. Germ.
No Means No	Sex Mad	LP	6.00	Canada
Operation Ivy	Energy	LP, cass.	6.00	USA
Pailhead	I Will Refuse	12"	5.05	USA
Pailhead	Man Should Surrender	7"	2.15	USA
Plaid Retina	Plaid Retina	7"EP	1.80	USA
Rollins, Henry	Big Ugly Mouth	LP, cass.	4.20	USA
Shaved Pigs	Breakfast is Served	LP	6.05	USA
Spot 1019	Spot 1019	LP	5.95	USA
Starvation Army	Ticket To Oblivion	12"EP	4.80	USA
Stikky	Where's My Lunchpail?	LP	4.80	USA
Stupids	Van Stupid	12"EP	5.95	UK
Ten Foot Faces	Daze Of Corndogs & Yo-Yos	LP	5.95	USA
Tribe of Benn	Filthy Clean	7"	3.20	Scotland
V/A	Fear, Power, God	LP	4.80	USA
V/A	Fresh Sounds 1&2	2-cass.	6.30	USA
V/A	God Save Us From The USA	LP	7.00	UK
V/A	God's Favorite Dog	LP	6.00	USA
V/A	Hardcore For The Masses	LP	7.20	Sweden
V/A	Highs In The Mid 60's #22	LP	4.90	USA
V/A	Iowa Compilation	LP	4.80	USA
V/A	It Came From Canada Vol. 3	LP	4.75	Canada
V/A	It Came From Canada Vol.4	LP	4.75	Canada
V/A	Komotion International	LP,cass.	6.00	USA
V/A	Life is a Joke vol.1	LP	6.20	Int'l
V/A	Life is a Joke vol.3	LP	6.80	Int'l
V/A	Mutiny on the Bowrey	LP	6.00	USA
V/A	NJ & You	7"EP	2.15	USA
V/A	Nuremberga In Vertebuis	LP	6.00	W. Germ.
V/A	NY Beat-Hit and Run	LP,cass.	5.55	USA
V/A	Oops Wrong Stereotype	LP,cass.	4.50	USA
V/A	P.E.A.C.E. Compilation	2 LP	7.50	Int'l.
V/A	Pebbles #25, 'Holland '	LP	4.95	USA
V/A	Really Fast Vol. 4	LP	5.30	Sweden
V/A	Savages Are Loose	LP	6.00	USA
V/A	Ska Face	LP	5.70	USA
V/A	Smelling Just Another Bad Bre	LP	7.50	Int'l.
V/A	Sold Out EPs (X-Mist Collectio	LP	6.00	W. Germ.
V/A	State of the Union	LP,cass.	5.45	USA
V/A	Swinging from the Trees	LP	8.10	Australia
V/A	There's No Message Like No M	cass.	3.60	Int'l
V/A	This is Phoenix Not The Circle	LP	4.95	USA
V/A	Triple 6 Davis Rooftop Comp.	7"EP	2.40	USA
V/A	U Boats Attack America	LP	4.80	W. Germ.
V/A	Viva Umkhonto	LP	6.00	Int'l.
V/A	When The Wind Blows	LP	10.45	N. Z.
V/A	World's In Shreds Vol. 1	7"EP	2.40	USA
V/A	World's In Shreds Vol. 2	7"EP	2.40	USA
V/A	World's In Shreds Vol. 3 - Fres	7"EP	2.40	USA
Velvet Monkeys	Rotting Corpse Au Go Go	LP	6.00	USA
Verbal Abuse	Rocks Your Liver	LP, cass	5.10	USA
Victims Family	Things I Hate To Admit	cass.	6.00	USA
Virgin Prunes	Our Love Will Last	12"	4.00	UK
Walk Proud	Walk Proud	7"EP	2.50	USA
Warlock Pinchers	This is the Cobbler...	7"EP	1.80	USA
Weeds	It's Your Time	7"	1.35	USA
When People Were Sho	This Guy's In Love With You	7"	2.40	USA
Wobble, Jah & Ollie Ma	Tradewinds	LP	7.35	UK
World of Distortion	All the Volume...	LP	4.95	USA
Yeastie Girlz	Ovary Action	7"EP	1.80	USA
Youngblood	Angoscia	12"EP	6.10	Italy
ZSD	Krieg Dem Kriege	LP	6.40	W. Germ.



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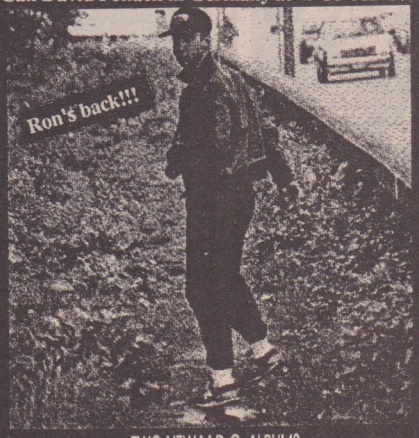

TWO NEW M.D.C. ALBUMS
'LIVE IN BERLIN' *out now! and coming soon...*
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DIXIE LEE CARNEY WAS FOUND MURDERED

in her apartment Sunday August 6, 1989. We are looking for her boyfriend, Sam McBride/Sammy-Town/Slammy, who will be able to provide info regarding her murder.

Anyone with info on Sam's whereabouts is asked to call Ramon Paniagua at (415)273-3821. Call collect.

There is a large reward for information leading to the arrest and conviction of the suspect responsible for her murder.

CLASSIFIEDS 40 WORDS $2

TIM Y WANTS TO TRADE straight up Australia's ROCKS "Your So Boring" 7" EP for the Fun Things 4-song EP or rare New Zealand punk like Dead Image EP & Proud Scum/Terrorways split. Write c/o MRR.

EXTREME NOISECORE - bassist seeks communication with vocalists anywhere, worldwide, who really shout, spit, scream to the gruffest rawest extreme! Aaaaaarggghhhh!! I'm positive, against oppression, war, authority - wanna exchange ideas, attitudes! Pete Vandor, 33, The Avenue, Ealing, London W13, England.

BANDS send good quality demos for comp. tapes. Two comps finished. #1: Disco Saved My Soul features P.O.C., Celibate Commandos, Antischism+8. #2: Life's A Blast...features Hearing Impaired, Bloody Mary, Toxic Avengers +7. Tapes $4 each. Send stuff to: Tim Disco, 119 Wrightson Ave, Spartansburg, SC 29301.

UNDERCOVER ZINE is now in existnece. Classifieds are 50 words=10¢, 75 words=25¢(max) 1/4 pgape=$2, 1/2 page=$5, full page=$8. But beware, I'd hate to label, it's S.E./Oi/ska and hardcore.(and I don't mean Dead Kennedys) So if you don't think you'll fit in, then don't bother. Sorry! Bands please contact me. Contributions, letters, art, photots (especially Graffiti phots) are all welcome. Thanx. Undercover zine c/o Nat, 12226 Victory Blvd. #151, N. Hollywood, CA.

SATANBURGER, 45 minute cassette, 17 songs, 3 stickers, incredible fold-out cover, tec. etc. All for the low low price of 6 hearty American Greenbacks. Available now from the boys down at: Satanburger Laboratories, PO Box 22605, Eugene, OR 97402.

FLAMING PISSHOLES - GROINK! the mazgazine needs your creative splurge, your art, your scribblings, opinions, cartoons, zines, tapes, interviews with insane people, political-philisophical-environmental,whatever oozes onto the paper, fold it up and mail to: Satanburger Laboratories, PO Box 22605, Eugene, OR 97402.

COMING SOON - Pac Man Fevah...comp. w/ Libido Boyz, Lookouts, Spent, Moto, Iron Fist and more, 12 bands...Big Foot comp., Section 46, Infect, Rabid Defiance, Mumbles, Funny Wagon and more. Both tapes $4 each. Family Fest 6101 Mcbride St., Charlotte, NC 28215.

FAMILY FEST - Unvoiced demo $2, Great Outdoors comp., Life Is No Picnic comp., Frosty The Water Puddle comp., $4 each. If sneding cash, hide it well. Otherwise send check or M.O. to Steve Munsell, 6101 Mcbride St., Charlotte, NC 28215 (704)535-7401.

ATTENTION: Bloody Mess and The Skabs debut 5 song 7" EP is for sale now - with cover art by Serial Killer John Wayne Gacy!! Lyrics included - only 600 copies so order now you punk rock weirdos!! $5 (cash or M.O.) to: Skabs, PO Box 9021, Peoria, IL 61614)

"SATURDAY DANCER" words by Aida Pavletich, music by Norma Tanega. Poetry like you don't read, like you don't study. Chrome cassette; 50 minutes: $10. A. Pavletich, 935 1/2 North Vendome, Los Angeles, CA 90026. Send us your zine too.

LOOKING FOR old Boston live tapes/flyers etc. Especially Siege, Deep Wound, Impact Unit, Youth Korps, DYS etc. Your list gets mine. Write. Baz, PO Box 632, Bristol, B599 1VE England.

UP FOR TRADE: Discharge-Live bootleg 7", Misfits-Evil live 7" (bootleg), Poison Idea-Filthkick 7", Poison Idea-Getting the Fear 12", Heresy-Thanks 7", Heresy-Whose Generation 7" test pressing (diff cover, one of 20, Heresy-Voice Your Opinion LP (Jap press), Ripcord-Harvest Hardcore 7" (UK first press), Blitz-All Out Attack 7", Blitz-Warriors 7", The Bollocks-Rockstars Should Be Drafted 7", Looking for: Poison Idea-Record Collectors 12", V/A-Drinking is Great 7", Discharge-State Violence, State Control 7" (German press) and more. Send trade lists to: Baz, PO Box 632, Bristol, B599 1VE, England.

IF YOU HAVE PLAYED with GG Allin and want the occasion documented in the GG novel "The Troubled Troubadour Of Tomorrow". you better get the fuck in touch with me. If you think the book is just a bunch of bullshit and all, then you can just fuck off! GG knows that after October 31, 1990 there will be a lot of assholes writing a lot of bullshit and lies about him, so him and I are lying down the facts now. This is going to be the GG Allin bible, so if you want your story included call/write me. I still need photos. Thanx. Terry Snider, 923 Campbell, Walled Lake, MI 48088 (313)363-1494.

FOR TRADE: Red Rockers-Condition Red/ Siouxsie & Bansheees-The Scream LP/ Nardcore LP/ Chris & Cosey-October LP/ Straw Dogs-We Are Not Amused LP/ Detente-Recognize No Authority LP/ Boneless Ones-Skate For The Devil LP/ Punk & Disorderly Vol. 1 LP/ Lou Reed-Sally Can't Dance LP/ Suicide Commandos-Make A Records LP/ Ill Repute-What Happens Next LP/ Scott & Beth B-Vortex LP/ The Grim-1st LP/ Copulation LP/ Busted at Oz LP/ Killing Joke-Let's All Go To Fire Dances LP/ Dirt-Here's the Bollocks LP/ China White-Danger Zone LP/ TSOL-Dance With Me LP/ Fartz-World Of Hate 7"/ Wants: Cramps, GG Allin, Venom, Wayne County, Coil, Current 93, Christian Death, Ramleh, No Trend-Carl Alessi, 26 South Front St., Saint Clair, PA 17970.

WANTED: early Posh Boy recordings. Singles, EPs by Shattered Faith, Social Distortion, TSOL, CH 3, Symbol Six, Agent Orange. Pictures and videos also wanted. Willing to trade or buy. Write: Ken Blaze, 12520 Edgewater Dr. #1105, Lakewood, OH 44107.

I NEED the 19 song demo tape by Infest. I will pay cash for it. Write to Greye, PO Box 1383, Lompoc, CA 93438.

TAPE TRADERS of the world unite! Looking to trade live and demo tapes, flyers etc. Your list gets mine. Interests include Underdog, Krakdown, YOT, Life's Blood, GB, Judge and all true hardcore. Write soon! James Unite, 30-53 83 St., J.H. Queens, NY 11370.

WANTED - PENPALS, FEMALE esp. 20-25 males who are politically and socially open and conscience. Also doing comp. tape for minority bands. Send tape and things that make tapes great! Stanya Speed, 1140 Hamilton St., Gary, IN 46403.

ANARK into Small Technology wishes to hear from others that have TRS-80 systems. Also interested into robotics, Unix/Xenix, UFOs (?). R.Y.B., C.P. 95, Stn. Place D'Armes, Montreal, P.Q. H2Y3E9, Canada.

RECORDS FOR SALE: Speed Queens 7"-$2, Twitch 7"-$2, Kwik Way mini LP-$5, Undesirables LP-$6. Postage paid. Cash, check, or money order to: Golden Star Studios, PO Box 5275, Berkeley, CA 94705.

FRIENDS WANTED—it's ridiculous. I've been living in Berkeley for over 1.5 years and I have not made any friends in either Oakland, SF, or Berkeley. Not one! Needless to say, I am shy. I put an ad in MRR for penpals but nobody local wrote me. I want to meet someone who I can listen to good hardcore punk with and play frisbee with when I'm not at school in San Fransisco or at my part-time job in Alameda. If it matters, I'm 24 and am generally normal-looking and wear Birkenstocks. Write: Robert, 2331 Blake St #204, Berkeley, CA 94704.

HAVE: ARTLESS/GG ALLIN split 7", Artless "I Am A Rock" 7", Art "The Only Record In The World" 7", You Suck 7". want: "Life Is Ugly, So Why Don't You Kill Yourself" compilation album. Stan Smith, 3434 Blueridge, Abilene, TX 79605.

YES!!! ONE WORLD RECORDS and Open Your Eyes are still alive, we've just moved about 4000 miles. Fed*Up! experienced a few delays, but their 7" "Solidarity" won't be long now, and will definitely be worth the wait...hot on their heels will be the debut EP by The Believers from West Palm Beach, guaranteed to be great. And finally, Open Your Eyes issue 4 will be coming your way after the longest delay ever, featuring Cro-Mags, Judge, Leeway, Turning Point, A.F., and more pictures, articles, and opinions than ever! Again, anyone who ordered will get their stuff, and we sincerely apologize for the delays, we won't make this a habit! The Fed*Up 7" is $3.50 ppd. US, $5 ppd. overseas air. The mag (O.Y.E.) is $2 ppd. US, $3 ppd. overseas. All correspondence and complaints can be directed to: PO Box 1328, Melbourne, FL 32902-1328. Peace...

DON'T BE A SLAVE, Let's do a trade! I must obtain: Deep Wound 7", Last Rights 7" and L'arm/Stanx split LP. I will trade: Infest 7" or 12", 7 Seconds "Skins"(boot), Siege 7"(boot), Agnostic Front 7"(boot), CFA 7"(boot), Minor Threat "Buff" 7", Heresy "Whose" 7". No rip-off, swine, record hogs. Matt, 27118 Vista Encantada, Valencia, CA 91355.

SMORGASBORD RECORD AUCTION: Warzone 7" IP w/ poster, G.B. 7" IP & YV., SOIA 7" IP, NYC "Together"7" IP, Blitz "Warriors" 7" & "Never Surrender" 7", Pillsbury HC 7" black, Albany Style comp IP, Judge 7" IP, Justice League "Think..." 7", swiz "Down" black 7", Underdog 7" IP & blue v., Abused "Loud & Clear", Unity 7" IP, & 7 Seconds "Skin..."EP, Bad Brains boot 7", "Make It Work" comp., "End The Warzone" comp., Face First 7" IP, "X Marks The Spot" comp, SSD "Get It Away", Stalag 13 LP IP, YOT "We're..." yellow v., German & test press Straight Ahead 12" IP, call or write w/ bid. Chris Daily, 311 W. Market St. 2nd fl, York, PA 17401 (717)843-7136.

MALE 18 WANTS PENPALS! Likes: Tape, flyer and Garbage Pail Kids sticker trading, peace, Rudimentary Peni, Poison Idea, Bukowski, Hendrix, love, Desecration, friends, Einstein, Far Side, Rebecca Oakes, Dislikes: Racism, Shaving, Driving in L.A., being shot, Wants: People with similar interests to write (especially in L.A./San Gabriel Valley area and Cal State L.A. students) to form friendships, go out, trade stuff. Hi Berto! Edward, 701 W. Newmark Ave #C, Monterey Park, CA 91754. P.S. Looking for Posion Idea / Desecration/False Liberty stuff.

ATTENTION BANDS: Send your demo, EP, LP, to be on our new comp tape. All HC punk, anarcho-thrash, SE welcomed. Each contributing band will receive a free tape. Send to: S.I. Records, 3332 Peachtree Pl, Lima, OH 45805.

CLASSIFIEDS 40 WORDS $2

AUCTION: Germs, Happy Flowers, Swans, Flipper, Ed Gein's Car, End The Warzone Comp., Pussy Galore, Birthday Party, Residents, No New York Comp., Misfits, Pistols, Lärm, etc. Send SASE to: Audio-Sadism, 157 Spartan Dr., Bethel Pk., PA 15102.

TAPE TRADERS WANTED!!! Punks/ hardcore/ metal (gasp!!)/ reggae/ ska/ industrial. Your list gets mine; please include conditions for trade. Also looking to correspond with people abroad and politically minded people, feminists, socialists, anarchists, etc. Patt, 288 Highland St., Worcester, MA 01602, USA.

DISTRIBUTORS ARE ALL LYING, cheating deadbeats, so order direct from: Brilliancy Prize Records, featuring Alcoholics Unanimous and Rancid Vat products. Record stores deal direct! Bands and labels, swap records and ideas on collecting from distributors. PO Box 42376, Portland, OR 97242.

FOR TRADE: Adolescents "Reality" 7", Big Boys "Fun" 12", Blitz "Voice" LP, Crime "Gangster" 7", Dead Beats "Kill Hippies" 7", Dils "Hate Rich" 7", Dickies "Silent Night" 7", Double-O 7", Eyes "Quaalude 7", Freeze "Tourists" 7" (No p.s.), FU's "America" LP, Germs "Forming" 7", Jerry's Kids LP (original X-claim), MDC "Chicken" 7", Misfits "Invasion Mars" 7", Nuns "Poshboy" LP, Ramones several 7"s, 7 Seconds "Blast" 7", X Ray Spex "Inflammable" 7", and much more. Wanted: Avengers 7", Bags 7", Big Boys 7" and "Towel" 12", Kate Bush "Night Of Swallow" 7", Dickies "Nights White Satin" 7" (US and Portugese), Misfits "Bullet" 7", Naked Raygun "Flammable" 7", and "Basement" 12", On-U sound, SSD "Kids" LP (original), Social D "Mainliner" 7", Toxic Reasons 7"s, X "Adult Books" 7", "Yes LA" 12" comp, Zero Boys "80s" 7" and more. Send trade lists to Bear, 639 Coventry Rd., Kensington, CA 94707.

MUG! Mug Productions Comp. "Moshed Potatoes" is done. It's 60 min. with 12 bands and 24 songs you can mosh to. It costs $4.00 post paid to Tim, 5388 Mad River Lane, Columbia, MD 21044...Skate, drink, and be scary.

STRAIGHT EDGE BANDS WANTED For upcoming compilation tape. Send in tapes. Design a 4 x 5 1/2 in. lyric page. Every band gets free copy. Send to: Seth, 4456 Mt. Henry Ave., San Diego, CA 92117. SDSE.

FOR SALE: Misfits "Horror Business" "Walk Among Us" (cover only, autographed by Doyle & Jerry), Necros 9 song EP, "Conquest" (45 test pressing & LP), both Meatmen 7"s, Last Rights "Chunks", Gang Green "Sold Out" (100 copies, clear wax), SSD "Kids" (orig. sealed) Get It Away, Tesco "Dutch Hercules" (w/ ltd. silkscreened shrink wrap), Germs Live Whiskey LP, Neg. Approach "Tied Down" (green cover), Neg. FX test press LP, Faith/ Void LP (orig), G.I. "Boycott Stabb 21" (orig) & many others. Send serious bids, wants & stamps to: George, PO Box 330, Cambridge, MA 02140.

T-SHIRT PRINTERS or anyone who knows where I can reach them please get a hold of me. I'll get you a free "Base-Apes" shit-kit. Jag, PO Box 134, Waysenville, MO 65583.

INDIVIDUALISTIC MALE, 17, rebellious in an intelligent, nonviolent way, into punk/ hardcore, alternative, and even weirder stuff on the musical spectrum; likes reading, writing, thinking. Write - anyone, anywhere! I will answer all letters. Todd, 6029 Arizona Ave., Baltimore, MD 21206-3805.

VIDEOS AVAILABLE in PAL or NTSC system "VHS". Hardcore - punk - industrial - death - all kinds of music - over 400 shows - movies too! Highway accident films! Send SASE for list or call P. Demattia, 8 Haddon Rd., Hewett, NJ 07421. (201)853-4420.

UP FOR TRADE/SALE: Fix-Vengance; Iron Cross-Skinhead Glory; Yes LA; Husker Du-In a Free Land; Rosemary's Babies-Bloodlust; Gism-Anarchy & Violence (100 made) & detestation; Eddie & The Subtitles-American Society; Cause For Alarm EP; All Plan 9 Misfits 7"s; Negative Approach 7"; Heart Attack-God Is Dead; and lots more. Wanted: Gears-Let's Go To The Beach; Halo Of Flies-Rubber Room; Bad Religion 7"; Necros-sex Drive; Solger 7", Vains-The Fake; Razar-Task Force; Victims-Television Addict; Cold Cock-I Wanna Be Rich; Halo Of Flies-Garbage Burn 12" (Aust); and more. Send lists/bids to Steve, 1443 W Port-Au-Prince, Phoenix, AZ 85023.

AUCTION (7"): Sex Pistols (Anarchy In The UK french pressing, Pretty Vacant, Holidays In The Sund/Satellite, Something Else/Frigging In The Rigging, Silly thing/Who Killed Bambi), Dickies "Silent Night" white vinyl, Ruts "Babylon burning, SLF "Nobody's Heros" "Straw Dogs" "Gotta Gettaway" "At The Edge", Gen X, cockney Rejects, Upstarts, Undertones, hundreds more for sale. Send for list A.S.A.P.! Tuc, 4 Winwick Place, Westwood, Peterborough Cambs. England PE3 7HW.

BEFORE YOU THROW your wife away for Jesus, send a dollar and write for Maga, Box 6704, Station "A", Toronto, Ontario, Canada, M5W IX5.

POLISH PUNK NEEDS to find this stuff: Angry Red Planet, A.P.P.L.E., Dead Silence, Dissenti, Impulse Manslaughter, MDC, Neighborhood Watch, Neurosis, Dictators, Proletariat, Shaved Pigs, Socail Unrest, Operation NY, Agent 86, Lard and any Bluurg. Darisuz Stewula, UL Pereca 13-19 UN 7-12 00849, Warszawa, Poland.

FER TRADE: Way hap live list; Buttholes, Die Kruezen, Hü Dü, Mudhoney, S. Yoof, n' more!! lookin' fer cool shit that stands up...send 2: J. Reinert, 1387 Madison, Bruklinn, NY 11237. No A'holes (Tony types), please! Erik (Sndgrdn roadie), write!!

HELLO JAPAN! I'm hoping to spend some time in Tokyo next year and I need some information, especially where to sell records and where to stay cheaply. Please write! Charlie Chainsaw, Wrench Records, BCM Box 4049, London, WC1N 3XX, England.

PORKOPOLIS - Now accepting compilation donations. Send cassettes, artwork, and info and written permission to: PO 3529, Cinti, OH 45201, USA. European bands urged to donate. If accepted you'll get a copy of the cassette. Inquiry welcome with SASE distributed national, international, etc. All styles music welcome to submit. Thanks.

700 PUNK RECORDS for auction and/or set sale. Ends September 24. Write for list. 2 months ago classified I had with stupid prices was stupid. Glad hardly anyone was willing to pay those fucked prices. Chrisxbct, Box 16205, San Diego, CA 92116.

OOPS! AGENT 86'S European tour has been delayed until fall '89. Our LP is available in the U.S. only from Blacklist. Watch for new domestic/foreign vinyl soon. T-shirts available, $10 ppd. Write: Mike, PO Box 70354, Washington, D.C. 20024.

IT'S A GIRL, Hannah bct, born July. Fun but time consuming. If you're a parent(s) & still hardcorin' drop a line if you feel like it, and anyone else who's interested. Chrisxbct, box 16205, San Diego, CA 92116.

DAN FROM PSYCHO SIN has albums for $4.00 is cash. These 12 songs will blas the KKK system down to the ground. Pshcho Sin believes in unity cause unity is the power. Address: 399 7 St., J.C., NJ 07302.

7 SECONDS, looking for "Commited For Life" EP. If in great conidtion, and no scratches. Send to: Rob Potosky, 10410 Memorial Dr., Houston, TX 77024.

WANTED: Live stuff by Concrete Blonde, Soul Asylum, and DC stuff. I have lots to trade or pay cash. Your list for mine. Josh Hess, 1411 Grove Ave., Apt 22, Richmond, VA 23220, USA.

I'M LOOKING FOR TOY DOLLS' records. Can anyone help? I want - "James Bond" 12", "Singles 83-84" 12", and 1981 5-song EP. I'll but 'em or settle for a copy of them. Also into - Fiesty Cadavers, OP IV, HVY DRT & Undead. Send replies and lists to: Marc H., 8804 Elizabeth Ann, Utica, MI 48087.

WANTED: Your old zines with Rollins interviews, photos, writings, etc. Willing to spend up to one whole dollar over cover price plus postage. So before you put that old zine in the bottom of your bird cage write and tell me zine name, issue, condition and price. Also wanted, home photos, recordings of Hank. Mike DeLeRee, 1515 South Extension #2114, Mesa, AZ 85202. Remember, recycle those old zines and help protect our environment.

HENRY ROLLINS TAPES WANTED, band spoken word, interviews. Buy or trade. Rollins books wanted, 'Polio Flesh','Pissing In The Gene Pool','Works','20','You Cant Run From God". Also flyers, t-shirts, videos on PAL system if possible. Want tapes by Minor Threat, Fugasi, Rites of Spring, Black Flag, S.O.A., Embrace, Descendents, Dead Kennedys, Nick Cave, Big Black, Rapeman, Buttholes, Mudhoney, Birthday Party. Habe tapes by all above for trades. I pay return postage. Alex, 35 Armour Road, Reading Berkshire, RG3 6 HA England.

ALONE IN A CROWD seven inch has been delayed! Yes, the four song seven inch has been delayed until the first week in August. Anyone who has sent money will be sent one within that first week. Any questions/complaints write to (new address) Flux Records, POB 1033, Newport, RI 02840, USA. Also available now from Flux Records is the Flux Records 31 three band compilation with Hunger Artist from NY and Ubber Alles from RI and Siezure from Conn. Both seven inches are $3.50 ppd. US/$5.00 ppd. everywhere else. Make checks out to Brain Simmons. Sorry for the delays.

DAGGER FANZINE issue #10 out now! Interviews w/Laughing Hyenas, The Chills, Urge Overkill, Bullet LaVolta, and Go-Betweens. As well as usual slew of reviews, and desert island disc lists. $2.00 ppd. PO Box 460 Somers Pt., NJ 08244.

CLASSIFIEDS 40 WORDS $2

FOR BID: Necros "Conquest For Death", Avengers "We Are The One" (Dangerhouse - red vinyl - picture sleeve), Subhumans "Incorrect Thoughts"(Friends), Heart Attack "Keep Your distance", Kraut "Adjustment To Society"(Cabbage). All in excellent condition. Lee Ash, R.D. #3, Benton, PA 17814.

DESPARATELY SEEKING information on how to obtain stuff by the following bands: Disorder, Ugly Americans, Edge Of Etiquette, Anti-sect, F, Flux Of Pink Indians, Icons Of Filth and Civilian Terrorists. Much appreciated! Pat Rohling, 3413 115th Ln. N.W., Coon Rapids, MN 55433.

FWA, JEFF MCCANN, Vortex Rec., No Help Rec., Lion's Pride, SFA: Fuck you and go die bastards. A ndré Ivanoff and Domino Minchelli from Paris. Hello to John, Joe, Sandy, Erik and Shawn. André.

IS THERE ANYONE else in this damn town that reads MRR? Am I the only one? I fucking hope not. Basically what I'm saying is, I'm bored. So if anyone in my town is reading this, fucking write me!! Now!! OK? I'm mostly into ska, '81-'82 hardcore, and some straight edge. Write to: Greye, PO Box 1383, Lompoc, CA 93438.

BROTHERHOOD just want to say thanks to everyone we met and hung out with on tour. Thanks! Especially to: Upfront, Only The Strong, Powerhouse, Intent, The Believers, The Accused, Keep In Mind, Insight, Better Way, FWA, MOO, Confront, Diehard, StrongHold, Release, Huraang, Hi-Impact Records, Revelation Records, The Undecided, Wrecking Crew, Raid, Vitality Records, Payback, Outer Limits Productions, Stop & Think, ReIgnition, Good & Plenty, Common Sense, Pushed 2 Far, Garrett in Buffalo, Jerry in delaware, Chicago, Bill in Houston, South Florida Straight Edge, Omaha & Lincoln, Kalamazoo Crew, St. Louis SHARP, Fletcher and Germantown guys, Greg, Chris & the Meatmen, Texas, UYUS, Everyone else, you know who you are.

BROTHERHOOD Please send all mail to PO Box 20224, Seattle, WA 98102 or call (206)325-4417. T-shirts are $8 ppd in the US & Canada, $12 ppd anywhere else. No checks! Money Orders payable to Ron Guardipee. We've been going through some changes lately but look for the new casstte or vinyl very soon. Until then the "No Tolerance" 7" can be aquired for $3.50 ppd to Skate Edge Records, 9862 E. Pinewood Ave., Englewood, CO 80111.

COMPILATION TAPE - bands we need your material. Volume I and II sold out over the US. Professional quality only please. Distributor inquiries welcome. Send material to: SMM Enterprises, PO Box 4166, florence, SC 29501.

VINYL FOR SALE. I have 2 of each of Misfits "Beware" boot, Discharge 6 songs boot from 83 live, Social Unrest "Mental Breakdown" live LP. Send your bids or what you can trade to: S. Wiklander, Profilvägen 18a. 61200 Finspang, Sweden.

IF YOU WANT to trade flyers and/ or exchange letters of alternative sorts write Eric Tarter, 2607 Chitwood Way, Boise, ID 83704. I will respond to everyone who writes or sends flyers.

40 DOG BANDS: I have unreleased material for trade. Would also like to correspond with people into Chilipeps, Clash, 24-7, Sex Pistols esp. college DJs. M. Ian Garland, 31 Bittersweet Lane, Mt. Kisco, NY 10549.

SKULL AND CROSSBONES Issue 8 with active Minds, Ignition, Libido Boys, alan Knotts and Raped Teenagers. $3 (airmail) or 25p plus s.A.E. in UK issue 7 still available at same rates. Distributors needed. Raw-Ass, P.H.C.R., 11 forth St., Edinburgh, scotland.

FOR SALE: Husker du "System Acht" live LP, "early years" 7" (bootleg w/both Husker 7" on same disk). "Everything falls..." EP, DK's "Skateboard Party" live LP, Jello Biafra pic. disc, Swallow "Guts" 7" (yellow), Joy div pic. disc, "Tooth & Nail" LA comp still sealed, Prisonshake "120 days" 7", (only 827 made) all to highest bid (sorry, but I'm broke), or would trade for any screaming urge. John b., 7333 Golden Horshoe Ct., Springfield, VA 22153.

ATTENTION PUNKS into Thunders, Dead Boys, Ramones, and old NY punk. Write for The Wretched Ones demo $4 to Headache Records, 47 Myrtle Ave., Midland Park, NJ 07432.

I NEED "Chronic Sick" 12", Eater; Album Misfits: Beware - Night Living Dead. I've got: Huskers: Everything Falls 12", Crucifix 1981 12". Weirdos: Action Design - Neutron Bomb. DRI: Violent Pacification 7" , Youth Brigade: Sound LP, Anwl: So What 12", and F.O.D.: Love Songs (original) 7".Norm Hahn, 2110 Simon St., Phila, PA 19124.

ROAD KILL CONTEST - Send us full color photographs of road kill. The squishier the better. The most grotesque photo wins autographed copies of "Wife's a Bitch", "SPAM!", our upcoming live tape, and anything else lying around the Bunker that we don't want. Deadline: Halloween 1989. Or send $5 ($6 overseas) for "Wife's a Bitch", or "SPAM!", on cassette to: The Divo/rced, PO Box 743, Suffield, CT 06078. Teenage girls can send in polaroids of anything interesting.

DIXON TICONDERGOA'S first release: "document 15", a 45 minute cassette of audio collage is a mind-boggling onslaught of noise, voices, politics, attitudes, and annoyances. Perfect for headphone abuse. Lotsa packaging! $2.50 from Stungus Inc., Box 6963, San Mateo, CA 94403.

TAPE TRADERS - would like to trade with anyone who would like to trade with me. Band interest: Septic Death, Gism, Depression, Ripcord, E.N.T. Yer list gets mine. Steve Russel, 604 N. Monroe St., Lowell, MI 49381.

MUZAKLY INCLINED? I'm 16, been playing drums 4 2 years. Looking 4 open minded, concerned, aware people in Chicago or suburb area. Call (312)231-3824 or write 2 Brian Kozlovsky, 28 W. Purnell Rd., West Chicago, IL 60185.

ALL SYSTEMS KILL. 18 Year old male wants to do something real. I want to get a hold of addresses, or find out how to get a hold of activists groups dealing with nuclear disarmament, animal liberation, human rights, saving the eco-system, and anything else pertaining to equality, peace, real freedom (life!). Especially groups like Green Peace, Earth First, A.L.F., P.E.T.A., and Campaign for Nuclear Disarmament (C.N.D.) I'm really serious about this and if you can help thanks a lot. Write to Kelly Lemons at 10007 Manzanita Dr., Alta Loma, CA 91701.

LABELS AND BANDS - we are interested in distributing your product, Database, programming, all the works. Quality only please. Send material to: SMM Enterprises, PO box 4166, Florence, SC 29501.

ARE YOU A MINOR/youth/child (i.e. legally treated as a subhuman because of your age)? Want to fight back against the ageist superstructure? Want to destroy Youth Training Schools, normal schools, etc.? Then get in touch (in English/French): Syndicat des Elèves, 2035 Boul. St-Laurent, Montréal, Québec, Canada, H2X 2T3.

RECORD SALE, AUCTION, trade list. Over 500 rare gems such as: 7": Bad Brains "Pay To Cum" w/ p/s. MDC/Stains "John Wayne...", Necros "IQ3Z" & "Sex Drive", Agnostic Front, Naked Raygun "Flammable...", Chiefs, Die Kreuzen "Cows...", Blitz "Warriors", NYC Together, Crippled Youth, 7 Sec "Skins..." & "Blasts", Minor Threat both, Germs "Forming", Freeze both, White Cross, Social Unrest, Poison Idea "...King"(blue), Abused, Urban Waste, Last Rites (Hitler sleeve), Unity (blue), Heresy "Thanks", GI "...Effort", Double O, violent Children, Lemonheads, Decry, Dils, Zeros, Dicks, Gang Green, Adolescents, Skrewdriver, Faction, Stranglehold, Husker Du "Amusement", Killdozer box set, YDI, C2D, Justice League, X Marks The Spot...12":SSD "Kids" & "Get", FU's "Kill..." & "America", DYS, Poison Idea "Record Collectors" (red), Agnostic Front "Victim..."(gatefold), Kraut, Stalag 13, Youth Brigade "Sound & Fury", Gray Matter "Food...", Marginal Man "Double...", Nihilistics, Decry both, Effigies, Germs "GI", "Secret" & "Lions...", Bad Religion "Original" and "Hell", Battalion Of Saints "2nd Coming", Husker Du "Everything...", Master Tape I & II, US Chaos...plus lots of Misfits 7"s, 12"s and colored, New York HC, DC stuff, Touch & Go, Oi, and tons and tons more. foreign orders welcome. Please send stamp to: Grand Slam Records, 2255 Route 286 south, Indiana, PA 15701.

DRUMMER NEEDED. Only The Strong - a Chicago straightedge/hardcore band has recently lost its drummer to an auto accident. Need dedicated person now (shows, tour, record). Housing available (share rent), plenty of jobs and schools. Call (312)430-0685 anytime.

RARE 45S! MUST SELL! Discharge "Decontrol" "Fight Back", "Realities Of War", "Never Again"; GBH "No Survivors", "Give Me Fire" and 1st pressing of "Leather, Bristles..." 12". bids to Joe Milne, 1575 Bevan Rd. #15, Pittsburgh, PA 15227.

TAPE TRADERS: I am looking after good live recordings from these bands: DRI, Circle Jerks, Suicidal Tendencies, COC, Dead Kennedys. Also looking after, Lydia Lunch videos. Snuffe Wiklander, Profilvägen 18a, 612 00 Finsapng, Sweden.

RARE LPS MUST SELL: Black flag "Damaged" on Unicorn and stickered; "Flex your Head" 1st pressing with violin cover; faith "Subject To Change" pink vinyl, sticker mark in corner. Bids to Joe Milne, 1575 Bevan Rd. #15, Pittsburgh, PA 15227.

WORLD DRINKERS UNITE! Alcoholics Unanimous new cassingle featuring "Drinkin In The Men's Room" only $2 plus 50¢ stamps USA. Overseas and Canada only $3 ppd. Brilliancy Prize Records, PO Box 42376, Portland, OR 97242.

GET DAMAGED with Brainbombs "...Ripper Lover/No End" 7" (grinding pop) and "In The Shadow Of Death" 7" comp. incl. Brainbombs, Enema Syringe, Halvkokt i Folie and Memorandum. (Cold throbbing industrial musick). $4 Europe/$5 world each, ppd. A. Bryngelsson, Vänortsvägen 31, S-824 00, Hudiksvall, Sweden.

CLASSIFIEDS 40 WORDS $2

I'M MOVING TO WACO to attend TSTI this Sept. and would like for any alternative-type people in that area (or anywhere, for that matter) to write. I'm really into the '83-'86 era HC/punk stuff, but I get into a lot of other stuff, too. Jason, 603 Toby, Conroe, TX 77301. I'm not racist, sexist, and don't do drugs, drink or smoke. I have nothing against people who do.

TO ANYONE and everyone - I collect flyers of HC/punk/crossover/Grindcore/Death Metal etc. So send me all you have, and I'll send you some. Bands - I'll spread your flyers all over. 603 Toby, Conroe, TX 77301.

ONE FUCKIN' UGLY lazy slob into Grindcore/Death Metal type stuff is moving to Waco in Sept. to terrorize TSTI. Anyone in that area drop me aline and give me the scoop. Send all death threats, letters, and disgusting, nude photos to: Hellvis, 603 Toby, Conroe, TX 77301. To Dead Horse: Die!Die!Die! (We love you guys - get the album, it rips). the other Hellvis is a wimp! Die!!!!!

TODD AND ERIN "I'm High" cassette...A bunch of songs and flyers...Music for high people, by high people...Beautiful harmonies...Don Knots tribute..each is personalized...$2 ppd. from Degeneration, Box 080088, Rochester, MI...(Ask if you qualify for serated edge discount!).

HALLO! ICH HEISSE TREVOR. Ich bin 18, Anarchist, S.E., veggetarier, USW. Ich will brieffreunde aus Europa haben. Es tut mir leid, aber ich spreche nur einbisschen Deutsch. Ich bin sehr einsam! Bitte schreiben sie mir!! Trevor Strife, PO Box 7962, Austin, TX 78713-7962, USA.

WHAT'S BILLINGSGATE?... A rippin' band of five youths who are tearing up chicagoland. Order the demo now, seven songs of thrash attack plus a ska number. $3 ppd. to Polar Tapes c/o Bruce Fisher, 1246 Judson, Evanston, IL 60202.

RADIO PLAY WANTED? This is it! Any band with a demo tape, LP, 45, or disc. WXUT wants to put you on the air waves! Call 419-537-4172 or send to: WXUT, 2801 W. Bancroft, Toledo, OH 43066 Attn. Michael Seday.

WANTED: SOCIAL DISTORTION "1945" 7", "Mainliner" 7", Youth Brigade "Sound" (1st press.), Bad Religion "Back to The Know" LP, "How Could Hell..." LP, V/A "The Future Looks Bright" LP. I'll pay good $. Please send offers to Tim Mayberry, 1903 E. Ninth, Greenville, NC 27858. Thanx!

LOOKING FOR LIVE TAPES or demos by SNFU, Soulside/Lunchmeat, Bad Religion, Scream. I would also like to have SNFU 7"($20), Subculture LP ($20 green or black), Reagan Youth LP ($25), Underdog 7"(#15), Desparate Minds 7"($10), Bored. Steve, 6101 Mcbride St., Charlotte, NC 28215.

LOOKING FOR quality videos by Bad Religion, G.I., GG Allin, Bullet Lavolta, Dinosaur Jr., Zero Boys, Sonic Youth, Divine Hunter, Kreator, Chem. People, Doughboys, soulside, Naked Raygun, prefer trade. Or if you'd just like to write to a 22 year old punk type guy. John, PO Box 060623, SI, NY 10306.

WANTED: GUITAR PICKS! Need any picks you may have extras of. Must have band's logo and/or member's name on it! Please describe color of pick and print. Danzig and Samhain most wanted! skeeter rider, 3212 Birchwood, Wyoming, MI 49458.

YET MORE SALE/TRADE: Alleycats "Nightmare City", Crass "You're Already Dead" 7", Chrome "3rd From The Sun", Bomb "To Elvis In Hell", "If Life's A bowl Of cherries..."(MRR photozine), Dream syndicate "Ultimate Feedback" (bootleg), 2 live Sex Pistols LPs. Want: Avengers, Ramones, Revillos, Vice Squad, Siouxsie, ska, pre Top Cure, early SF & LA punk rarities, boots, live, early punks zines (Slah, Damage, etc.) & Flipside. Tape traders encourage. David H, PO Box 2256, danville, CA 94526. Cure racism.

LARGE BUTTOCKED MAN seeks flyers - Black Flag, Reagan Youth, Rollins Band or Ignition. Especially urgent: Anything relating to Chicago's Articles Of Faith (flyers, demos, interviews - anything). Also wanted - back issues: Sick Teen, XXX (1-16), MRR (1-8); I have flyers, videos, demos, live tapes and lots of fucking shit. Sam Mcp, PO Box 1145, cooper Staion, NY, NY 10276.

SINFULLY ENTRANCING deathsister desires morbidly enchanting brother for a splendorous, heretical existence. Volcane, 258 South Sheridan St., Wilkes-Barre, PA 18702.

FOR SALE/TRADE: Big Black "Peel Sessions", Butthole Surfers "Texas Chainsaw", Crass "Rival Tribal" flexi and "Who dunnit?", Danzig "Trouble" 7", DRI "Violent Pacification", Fear "Beginning" and Fuck Xmas", GI's "Effort", Misfits "Cough Cool", Unity 7". Looking for: Drunks With guns "Drunks", "Thirst", "Revolver", "Sampler", "Zombie", Green River 7", Halo Of Flies "Rubber Room", "Snapping", "Richie's Dog", Plain Wrap "Original Music", any Shonen Knife on vinyl, U-men "Blight". Write: Steve, PO Box 45486, Parkland, WA 98445.

GG ALLIN two hour video for pictures, 90 minute cassette for stories. Please contribute for a great fuckin book. Thanx. Terry Snider, 923 Campbell, Walled Lk, MI 48088 (313)363-1494.

THE TROUBLED TROUBADOUR Of Tomorrow - the book of GG Allin is being documented but I still need more shit. Terry snider, 923 Campbell, Walled Lk, MI 48088.

GG HASN'T GOT TIME to tell me everything so help us out. The more material I can get from the "outside", the better this book will be. Thanx. Terry Snider, 923 Campbell, Walled Lk, MI 48088 (313)363-1494.

GG ALLIN "America's Favorite Son" the video is now available. Featuring 2 hrs of GG's favorite clips including shows from Detroit, Chicago, Boston, NY and SF, plus much much more. Limited edition to 500 copies so get yours while they last. Comes with color cover and inserts. Licensed from Homestead Records. You must sign a piece of paper stating that you are over 18 yrs of age. Dealer inquiries welcomed. Make checks or p.m.o. payable to Dean Carls for $25 U.S., $30 U.S. everywhere else. allow 4-6 weeks for checks to clear for delivery. Flying Excretion Video, 40 E. Glenwood, Ecorse, MI 48229. VHS only.

720 LPS AND 7"ERS, both auction and set sale: Germs, DK, DOA, Black Flag, Crass, MDC, Undead, TSOL, Urban Assault, International, Finnish, Italian, compilations, etc. Write for free list. Chrixbct, box 16205, San Diego, CA 92116. Ends september 10. Thanks.

MALE PUNK WANTS other punks to write to. Female especially. Lucky writers will get a life like sex doll model of my mother. Write to Whit, 1416 Lakepointe, Grosse Pt., MI 48230.

PAZUZU EP now available for $3 cash or M.O. Four songs, 400 left. And a big fuck you to the band that stole and crushed Private War's demos thinking they were ours, and the same to the fuckheads making all of the stupid accusations. Anyway, for the Pazuzu EP send to: Tim Ramage, 190 N. Avalon #1, Memphis, TN 38112.

GIMME DANGER - Driver/roadie with appropriate vehicle wanted for GG Allin/Disappointment tour. For more information or bookings call (616)728-9317 or write 1249 Peck St. Apt. E, Muskegon, MI 49441. Remember when "punk" had a lot to do with chaos?

16 YEAR OLD MALE wants to hear from females that are into hardcore, especially if from N.J. Into: Gorilla Biscuits, Underdog, S.O.I.A. and many other bands, Insted, N.F.A. Will write back. Jason Cieradkowski, 10 Bettino Dr., Ogdensburg, NJ 07439.

I'M COMPILING A TAPE of Dickies covers and Dickies inspired bands. Interested bands please send tape, graphics and band info. You will receive completed tape and booklet. Send to - Victor Wombat, 4336 Beaudesert Rd., Park Ridge, Qld 4125, Australia.

TAPE TRADERS - We're looking for live and rare stuff by: Ramones, Butthole Surfers, Sex Pistols, Scientists, N.Y. Dolls/Heartbreakers, Replacements, Pere Ubu, Patti Smith, MC5, Sonic Youth, Misfits, XTC. Your list gets ours: Bob and Bob, 14149 Burbank Bl., Van Nuys, CA 91401.

LOOKING FOR SOMEONE in the U.K. to trade U.S. for U.K. records with. If you are about to die with interest please contact: Dan Michener, 14912 1st Ave. South, Burnsville, MN.

KRACK: New 9 song demo: the "Süper Fix", now out, 50 copies left hurry! "Blazing heavy as shit hardcore". Only $4 includes stickers and literature. contact: Krack, 1448 Battery Ave., Baltimore, MD 21230 Bookings etc. Contact above address or (301)385-2153...Krack possé.

CAN YOU AFFORD TO buy all the vinyl you want? Neither can I, so let's trade tapes of vinyl hardcore, punk, etc. (not interested in live or demo tapes). Send your list to: Scott, PO box 4641, Berkeley, CA 94784.

VICTORY! International Hardcore Compilation. The victory compilation tape has 90 minutes of musci from straightedge, heardcore and oi bands around the globe. Refuse (Washington), Brotherhood (Washington), Youth Alliance (Pennsylvania), Freedom Of Choice (Connecticut), Say No More (Nebraska), Life's Blood (New Jersey), Sticks and stones (New Jersey), Inner Strength (California), Sudden Stop (Illinois), Billings Gate (Illinois), Real Deal (Switzeralnd), Profound (Belgium), and a special treat. $4 (USA/surface) $5 (airmail). Bands, fanzines write. Watch out for Only The Strong, chicago straightedge. True Identity fanzine #1 out in August with Up front, Wind Of Change, Walk Proud, Chain Of Strength, Youth Of Today/Project X European exclusive plus tons of photos. Tall Kickin! Tony Brummel, 17 Kingery Quarter #107, Hinsdale, IL 60521.

MISFITS, DICKIES, Big Black plus tons more. Send stamps or your want/trade list for huge set sale list. Want: Straightedge, old US hardcore, and English oi. Tons to trade. Tony Brummel, 17 Kingery Quarter #107, Hinsdale, IL 60521.

CLASSIFIEDS 40 WORDS $2

THE UNDERGROUND, send us your want list along with a s.a.s.e. and we'll send you a rare records and poster list. The Underground, 1164 E. Twain Ave., Las Vegas, NV 89109 Ph.(702)733-7025.

FULL CIRCLE DISTRIBUTION bringing Europe to America and vice-versa send SAE/ IRC now for list including: Napalm Death, Culture Shock, Instigators, Sink, Subhumans, Dan, HDQ, Crass, Decadance Within, Conflict, Rudimentary Peni, Hellbastard, Sore Throat, Joyce McKinney Experience, Generic, Electrohippies, Heresy, Oi Polloi, Visions of Change, Mega City 4, Ripcord, Doom, Stupids, Boltthrower, Cerebral Fix, Cowboy Killers, Toxik Epex, Concrete Sox, Axegrinder-shirts/ records/ tapes/ videos/ magazines. Tons of European/ US stuff. Full Circle, 12 Bell Street, Newsome, Huddersfield, West Yorkshire, HD4 6NN, UK.

TATTOOED? I'm writing an article on Punk/ HC tattooing practices. Please send pics, stories, drawings, etc. I need anything pertinent. Put your skin art in print! Thanks! Steven Snair, 6241 Chebucto Rd., Halifax, N.S., Canada, B3L-1K7.

FOR TRADE: G.I. "Fun and Games" EP, Minor Threat "Buff Hall", "Unsafe At Any" EP, Lama LPs, Bastards LPs, Terveet Kadet LPs, Riistetyt EP & LPs, Rattus "Raj.ydinsota EP, WC Rajahtaa LP, etc. Lots more. P. Kantola, Karvolank. 11b5, 33270 TRE, Finland.

WANTED: Minor Threat EPs, G.I. EPs, Fix EP, DRI EP, Double-O EP, Freeze 7", DOA 7" & EPs, Meatmen EPs, Misfits EPs, SOA EP, Youth Brigade EP, Necros EPs, Husker Du 7", EPs. etc. Send trade list. P. Kantola, Karvolan katu 11b5, 33270 TRE, Finland.

NO THANKS ZINE #1 is finally finished. Ish 1 has 11 interviews w/ Soul Side, Hogan's Heroes, Sockeye, Against The Wall, Walk Proud, Blind Approach, Crucial Youth, Chain Of Strength, Subverse, Corpus Vile, Pushed Aside!! plus reviews, anti racist action and comix and all that stuff. To get a copy send $2 to No Thanks, 22-1680 St. Mary's Rd., Winnipeg, Manitoba, R2M1C9, Canada.

ATTN. STRAIGHT EDGE fans and video maniacs - I got loads of video for sale, bands like Youth Of Today, Bold, No For An Answer, Project X, G. Biscuits, YDL, Underdog, Agnostic Front, Cro-Mags, Murphy's Law, Misfits, Justice League, Slapshot, Warzone, Sick Of It All, DKs, Supertouch - plus lots more - also electric guitar, baby amp and tuner package for sale $330 B.O. Call for more info - Bob (415)994-7326.

WANTED - EXCELLENT QUALITY video and audio tapes of Professionals, Tenpole Tudor, Misfits, Vice Squad, Stooges, Crass, Angelic Upstarts, Old Siouxsie, Sham, Meatmen, Plasma Alliance, and many more! Have lots to trade! Send lists to: Steven Daycak, 6100 Laurent #501; Parma, OH 44129.

HEY, THE EL PASO scene is really lame! I'm seeking correspondence with any male skin from anywhere to talk about anything. I will answer all letters. No nazis please. I hope to hear from you soon. Paula, 4938 Round Rock, El Paso, TX 79924.

WANTED: Ex-members of Deep Wound! where are you??? Please, get in touch. $$$$. Write or call us soon. Punish Records, Profilvägen 18A, 612 00 Finspang, Sweden or phone: 0122-18445 or 18629.

SEEKING CORRESPONDENCE from anyone in the Hollywood/L.A. area that might be interested in helping a good cause. A new club. For more info write: Thami, 7406 Sunset Blvd., Hollywood, CA 90046, or call (213)871-0913 (leave message).

GIVE THEM LOVE international compilation tape from France. Nox Mortis, Death Zone, CBT, Thrilled Skinny, Entropia, Nasty Nation, Anal Terror. 12 bands/38 tunes/90 minutes $4 ppd. includes booklet. Concealed cash to: Indian Giver, Box 171, Sacaton, AZ 85247.

CAN'T GET IT OUT of My Head! compilation tape. Yeastie Girlz, Infest, Leeway, Cringer, No Fraud, Dissent, Insanicide, The Blisters, Diddly Squat. 17 bands/ 90 minutes $4 ppd includes booklet. Concealed cash to: Indian Giver, Box 171, Sacaton, AZ 85247.

LET'S TRADE TAPES, flyers, and vinyl. Looking for correspondence especially form the D.C. area, but from everywhere else too. Send your lists and I'll send you mine. Joey to the World, 1129 N. Spring Garden Cir., Raleigh, N.C. 27603.

RECORDS FOR TRADE: Bad Brains "Pay to Cum", Best Of Limp Comp. LP, Gang Green "Sold Out", Heartbreakers "LAMF" LP, Johnny Moped "Cycledelic" LP (Spanish Press), Law And Order 1st 7", Minor Threat demos '81 7", Misfits "Bullet" (black), Misfits "Return Of The Fly", Necros "Sex Drive" (boot), 100 Flowers "Presence Of Mind", Red Cross 1st 12", Rites Of Spring 7", Sadistic Exploits 7", Samhain "November" LP (orange), Savage Beliefs "Moral Efficiency", Stupids "Violent Nun", Undead "Verbal Abuse" and "9 Toes", Wasted Youth "Reagan's In". Davidon, 3513 Barkly Dr., Fairfax, VA 22031, (703)280-2910.

ORIGINAL MISFITS RECORDS? Yeah, we got 'em: "Bullet" (black); "Marilyn" (black); "Halloween"; "Three Hits"; Also, Damned "One Way Love" (pink); "Dr. Jekyll" (IRS). Will trade for Cramps, Misfits, Stooges. SASE to: Aardvark Grotto, Box 52533, Livonia, MI 48152. Turn blue!

SIMONE SIDWELL is the sex goddess of Champaign-Urbana. Bad Toad #1 and #2 are history, so I expect to see a bunch of zine collectors placing ads to get them. #3 has Fugazi, Brotherhood, Bloody Mess & the Skabs, and Daed Kcis. Bands who want to be on "Fuck You Tom Metzger" should send a demo and info to: Bad Toad, PO Box 6431, Champaign, IL 61826-6431. Yeah, the zine is still ppd. free as well, so send me a letter. Semicids rule.

NEARLY READY TO release my first vinyl, I seek advice on the best (cheapest) pressing plant. Also, who to avoid. All answers compiled into an article to be submitted to MRR. Trevor Blake, Box 23061, Knoxville, TX 37933-1061 or call (615)522-7482.

BALCONY OF IGNORANCE magazine. Smug, self-righteous, rmabling diatribes and general anti-culture. June, July, August issues available now. First class postage or IRC for each. Submissions welcome. Write to: B.O.I., 55A Centenniel St., Seabrook, NH 03874.

WANTED: Toxic Reasons "Ghost Town" 7", Koro "700 club" 7", Heartattack "God Is Dead" 7", Stupids "Violent Nun" 7", Child Molesters "Wholesale Murder" 7", AOF "Wait" 7", more...Lots to trade...M. O'D, 16836 Bermejo St., Canyon Country, CA 91351.

FOR TRADE: Dickies - all 7"s; DOA "Something Better Change" LP; Faith "Subject To Change" LP (blue); Germs "Forming" 7"; Misfits "Bullet" 7", "3Hits From Hell" 7", "Beware" 7", "Return Of The Fly" 7" plus several bootleg LPs; Sonic Youth "Death Valley" 7" plus bootleg LP; Big Black bootleg LP, early Negazione 7"s, Septic Death "Somewhere In Time" 7", Social Distortion "Mainline"; Shattered Faith 7"; X Ray Spex "Germfree Adolescents" LP; YDI 7"; 7 Seconds "Blast From The Past" 7" (black vinyl, fan club edition); Iron Cross "Hated And Proud" 7"; Dickies/Yobs bootleg split 7"; V/A "Thanks" (Lunchmeat & Mission Impossible) 7" and a few hundred more (many test pressings and Japanese HC!). Want: Big Boys "Frat Cars" 7", plus "Where's My Towel" LP; Circle Jerks 7"; Dicks "Hate The Police" 7"; Fix "Vengeance" 7"; Heart Attack 7"; Minutemen "Just A Minutemen" bootleg LP; Necros "Sex Drive" 7"; Offenders "Rockin' The Town" 7"; Pagans "Six and Change" 7"; all Queers 7"s; both Stimulators 7"s; Teen Idles 7" (first pressing); both Villetones 7"s; Violent Children 7"; White Flag "R Is For Rocket" LP; X "Adult Books"; Zero Boys 7"; "Future Looks Bright" comp LP. Your lists for mine. Bernd Granz, IM Moore 8, 3000 Hannover 1, W. Germany.

MAXIMUM ROCKNROLL is not telling you about all of the great and weird independent music, noise and audio art that is invigorating the underground. Find out what you are missing in Sound Choice. 100's of detailed reviews, features, and contacts and sources to help liberate your ears. Colorful 96-page issue is $3 ppd. Cash, check or money-order. Satisfaction guaranteed! Sound Choice, PO Box 1251, Ohai, CA 93023.

DC-DC-DC I want live recordings of Minor Threat, Faith, Rites Of Spring, Ignition, Embrace, Dag Nasty, Fugazi and many others (old and new bands) to trade. Love Gaetano Frigieri, Via XXIII Aprile 4, 41049 Sassuolo (MO) Italy.

WANTED: 6 OR 7 people maybe more to coincide in communal living in Orange or LA county. Looking for ecologists, vegetarians, animal rights activists, artists, musicians. Anybody just so long as we get out of this high priced boring rut! Write to Alias Destroyed, 7942 Lemonwood, La Palma, CA 90623 (714)521-0697.

ARE YOU "SICK Of It All"? Get the real thing: Sick Of It all 7" 1987 original pressing black vinyl - mint! Best offers to Johnny "The Reign" Tulaine, 914 E. Union St., Allentown, PA 18103 - plus free list of other good stuff at "record" low prices.

INTENSELY NEEDED: ANYTHING by Einstürzende Neubaten (includes LPs, EPs, tapes, articles, etc.), Nick Cave and The Bad Seeds "From Here To Eternity" and/or "Your funeral...My Trial", anything by The Birthday Party from '79 - '83. If you can help me out in any way with the preceding please contact me: Heather Freeman, 305 Randall Rd., Portmatilda, PA 16870.

GLENN DANZIG'S PUBIC HAIR! Now that I got your attention I need strange photographs for a soon to be printed book. The sicker the better! Send to: Potato Salad Press, 1584 View Dr., San Leandro, CA 94577.

NO USE For A Name - Steamrolling thrash, 4 song 7" EP. Also available: Bananafish 3 song 7", 500 pressed. $3 in the US, $4 surface and Can. $5 Air. Woodpecker Records, 917 Highland Cir., Los altos, CA 94022.

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